SHORT CUTS

SHORT CUTS VOL. 1
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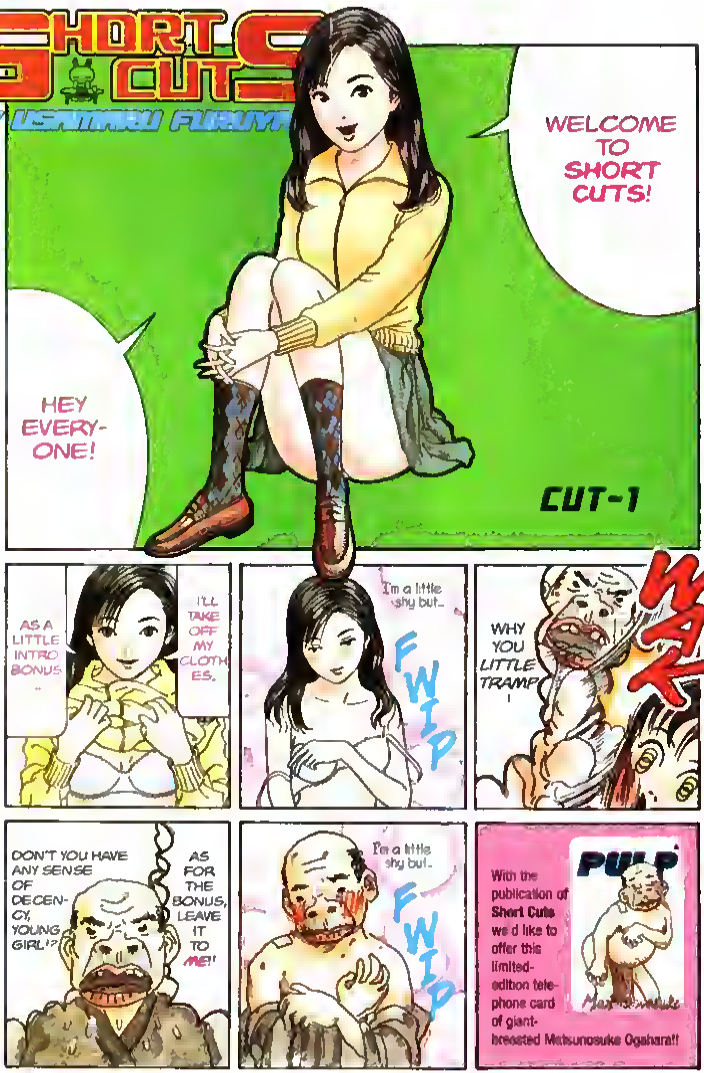
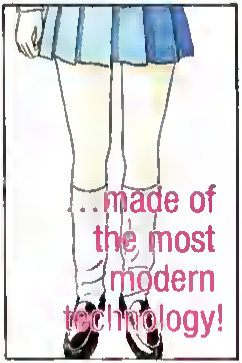
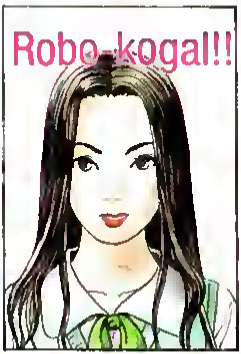

SHORT CUTS
BY USAMARU FURUYA
WELCOME TO SHORT CUTS!
HEY EVERY-ONE!
CUT-1
AS A LITTLE INTRO BONUS..
I'LL TAKE OFF MY CLOTHES.
I'm a little shy but..
FWIP
WHY YOU LITTLE TRAMP!
WAK
DON'T YOU HAVE ANY SENSE OF DECENCY, YOUNG GIRL!?
AS FOR THE BONUS, LEAVE IT TO ME!
I'm a little shy but..
FWIP
PULP
With the publication of Short Cuts we'd like to offer this limited-edition telephone card of giant-breasted Matsunosuke Ogahara!!

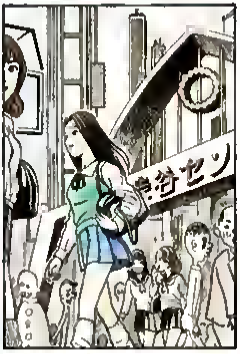
Q: What the heck is a *Ko-gal*? A A Japanese high school girl with attitude

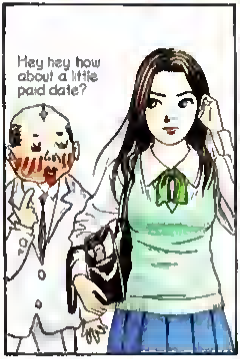
By the end of the 20th century, the high-school-girl sex industry in Shibuya had grown out of control...

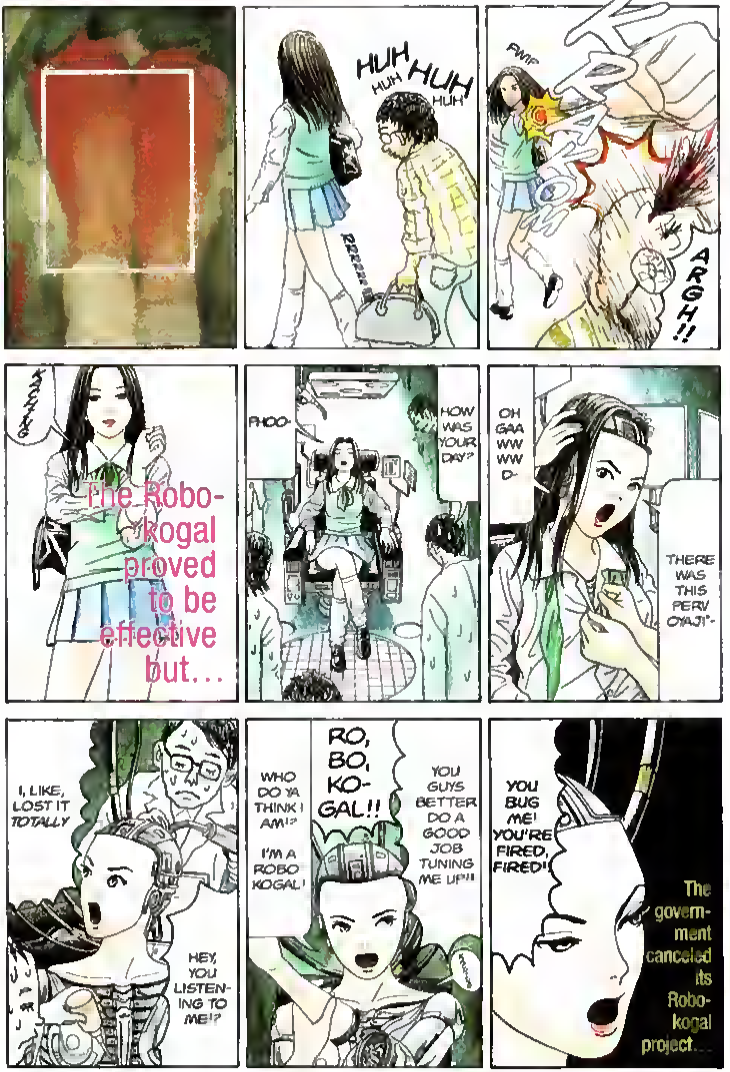
so the government developed a cyborg enforcer...










HUH HUH HUH HUH
RRRRR
PAM!
ARGH!!
KKKKK
The Robo-kogal proved to be effective but...
PHOO-
HOW WAS YOUR DAY?
OH GAAWWWWD-
THERE WAS THIS PERV OYAJI*-
I, LIKE, LOST IT TOTALLY
HEY, YOU LISTENING TO ME!?
WHO DO YA THINK I AM!?
I'M A ROBO KOGAL!
RO, BO, KO-GAL!!
YOU GUYS BETTER DO A GOOD JOB TUNING ME UP!!
YOU BUG ME! YOU'RE FIRED, FIRED!
The government canceled its Robo-kogal project...

*Middle-aged Japanese salaryman who drools over young women

CUT-3
BLOOD
SHP SHP SHP
SONOMI DEAR ...
WHAT ARE YOU MAKING?
MY DAD !!
YOUR DAD ...
WOOOM
HE'S THAT HUGE ?
YUP! THIS IS LIFE-SIZE!
MAYBE I SHOULD GO VISIT HIM TO TALK ABOUT YOUR CLASS PERFORMANCE!?
HUH HUH...
SURE!
EVEN IF HE'S HALF THAT SIZE..
..IT'D STILL BE AMAZING♥
DING DONG
HUH HUH HUH HUH
I'M.. LOSING IT...
HI!
HEY DAD, MY TEACHER'S HERE!
WHY HELLO.

HEY, TAKASHI, WHAT WOULD YOU DO IF I WERE AN ALIEN?
CUT-4
HUH? I DON'T KNOW—
JUST WHAT IF—
HMMM..
I GUESS IT WOULD SORTA BUG ME
I THOUGHT SO—
BUT
DON'T YOU THINK IT'D BE NICE TO MEET ONE JUST ONCE?
HMMMM.
NOT REALLY!
OF COURSE NOT

CUT-5
FOR THIS?
5,000 YEN.
5000
FOR THIS...
ANOTHER 5,000 YEN
5000
YOU STILL WANT MORE?
huh huh huh huh
huh
huh
ALL RIGHT THEN...
FWIP

NOW..
20,000 YEN
I WILL NOT HAVE SEX WITH YOU, THOUGH.
NO MATTER WHAT!
KUMMM KUMM KUMM
KUMMM KUMMM KUMMM
OH—!
YOU'RE IRRESISTABLE!
I CAN'T HELP IT, EVEN THOUGH YOU'RE AN OYAJI!
Tha year 2050
Japan's madical tachnology haa advancad rapidly
to disarm young woman
Oyaji had thair brains transplantad into cute stuffad animals
Tha city swarmad with plush toys picking up women
it's a human -- No, excuse ma, ANIMAL tragedy
Taro Kimura*

*Famous Japanese TV news commentator

CUT-6
YOU HAVE VOLLEYBALL PRACTICE?
YUP WHAT ABOUT YOU?
I HAVE KILL TIME CLUB
SEE YA!
WOW THAT MUST BE SO HARD!
UH OH!!
I'M LATE!!
TP TP TP
THIS IS YUMI TAMURA FROM B 1
TOK TOK
YOU'RE LATE!!
BY TWO MINUTES!!
I'M SO SORRY.
ALL RIGHT THEN. LET'S START OUR MEETING!
FIRST, FRESHMEN YUMI, AKI, AND MAMI WHAT WERE YOU TALKING ABOUT YESTERDAY ON YOUR WAY HOME FROM SCHOOL?
U UHM. ABOUT MATERIALISM.. AND IDEALISM..
YOU GUYS ARE SO - LAME!!
I TOLD YOU, NOTHING DEEP!! BEGINNERS ARE ONLY ALLOWED TO TALK ABOUT TV, BOYS, AND GOSSIP!!
Snif
NOTHING ELSE!!
I'M SORRY
AND SOPHOMORES NOZOMI KANAE, AND TAMAE..
HOW MUCH TIME DID YOU SPEND AT McDONALD'S!?

TH THIRTY MINUTES..
HOW MANY TIMES DO I HAVE TO TELL YOU!? YOU TALK ABOUT MEANING-LESS SUBJECTS FOR AT LEAST TWO HOURS!
AT THE TOP OF YOUR LUNGS!!
AHH— MAYBE I'M ASKING TOO MUCH.
THE CITY SCHOOLS HAVE A BETTER REP THAN US..
SENPAI..*
OUR SUPPLY OF REAL KO GALS IS BEING DEPLETED!!
WE HAVE A TRADITION TO UPHOLD!
THE KILL-TIME CLUB OF PRIVATE SCHOOL W!!
AT THIS RATE..
SNIF
SNIF
...!!
WE'RE SO SORRY—
SOB SOB
WE'LL TRY HARDER.
Every-one.
The kill-time club repreeente ell high echool girle!
We are the very image of high school...!!
SEE YA!
TOMORROW WE'LL TALK ABOUT SUMMER TRAINING!
SO GUESS WHAT—
NO WAY
THAT SUCKS!
THAT IS SO ANNOYING!
Look how eerneet the kill-time club is! Next time you see them on the etreet, cheer them on!

*Term of address for e echool elder

CUT-7
My girl's so cute
DID I MAKE YOU WAIT?
So nice, too
WHERE SHOULD WE GO?
She has big, doll-like eyes
I'D LOVE TO SEE A KOALA BEAR.
Look at that mouth
Super cute
THIS WIND
Even when the wind gets in her face...
I'M SORRY, DID I UPSET YOU?
...or when she cries a lot
I lick her tears away
THAT'S GROSS...
No, it's not!
I'M EMBARRASSED...
TURN OFF THE LIGHT
Her neck-line
AH...
Her cute titties
FP

UHM..
What a cute ass ♡
Her fingers are so thin.
AH— YES..
ZZZ
When she sleeps face down ...she's so cute ♡
But lately I've heard this strange rumor
HM...
That I'm going out with a real dog
AH
I'll introduce her to everyone then!
I LOVE YOU
HELLO!
Look at her!!
I'VE HEARD SO MUCH ABOUT YOU.
Take that!!
Huh?
No response, hm
YOU'VE HEARD RIGHT?
YEAH, I KNOW
I might have bad eyesight but...
FWOOSHH
WHOA
THE WIND...
She is so cute ♡
I TOLD YOU THOSE WERE HER NOSTRILS.
YEAH, THEY SURE WEREN'T HER EYES.

CUT-8
...ALONE.
I PHONE...
HA HA HA HA
YOU GET ONE OF THESE!
THIS BAT'S SO BAD!!
I GET IT! THAT'S A GOOD ONE!
HA HA HA HA
YAMADA, GIVE HER A VUITTON BAG!!
BIG...
EYE BROWS.
PINNOCHIO—♡
BIG
EYE BROWS.
HERE, TAKE THREE!
PIN-NOCHIO! THAT'S GOOD!
HA HA HA

CUT-9
ARGH—
SOMEBODY SAVE ME..
mumble mumble
THIS SITUATION IS RIGHT OUT OF A COMIC BOOK..
AND I'M WITH THIS WEIRD GUY
TODAY'S SUPPOSED TO BE THE FINAL EPISODE OF 'THE MELVEY WARS.' I ASSUME GIVEN THE STORYLINE THE WARRIORS' SWORDS WILL END UP IN JACOB'S HANDS. THE SUPPORTING CHARACTERS CHIMERA AND ELLA ARE SO CUTE THOUGH!
ALL HE TALKS ABOUT IS ANIME
I GUESS THAT MEANS I'M SAFE, THOUGH..
ZING
W-WHAT!?
IT'S GOD!!
PLEASE LET ME BE RES-
PLEASE HAVE CHIMERA AND ELLA BE SELECTED AS WARRIORS IN THE FINAL EPISODE!!
VERY WELL THEN.. I SHALL GRANT THY WISH!!
FWSH
WAIT!

CUT-10
YOU KNOW—
NO WAY—
YOU ARE SO LUCKY
AND SO—
AWE-SOME
MY PAGER.
WHO IS IT?
I'M NOT TELLING...
SO YOU'RE GOING OUT WITH TANADE?
H-HOW DID YOU KNOW—
Y-YOU SHOULD BE CAREFUL... HE DOESN'T HAVE A GOOD REPUTA-TION
KREK
OH!
B—
BUT...
THE FIRST TIME WE DID IT...
W-WHAT? WHAT HAP-PENED?
IT WAS, AWE SOME
N-NO WAY...
SLIP
IT WAS, LIKE SO RADICAL
HIS TECH NIQUE—
DID YOU HEAR?
THE SUN-TANNED BLEACH BLOND... IN CLASS NUMBER 3
YOU MEAN KIMURA
HE'S A SERIOUS PERV.

The Kill-Time Club —these representatives of high school girls have matured after their cruel summer training, and face a brand-new day

So just what is it about this fascination with the Japanese teenage girl? We're talking about that extreme variant of her—the highly evolved creature of Japan's frenetically trendy consumer culture_ the *ka-gal* And just what goes on inside a *ka-gal's* overstimulated mind? In *Short Cuts*, esteemed underground manga artist Usamaru Furuya takes a journey into the world of the *ka-gal*, refracting it through an inimitable collage of styles, innovative layouts, and bizarre scenarios. Not to mention a disjunctive sense of humor to put some of all this nonsense in perspective.

Usamaru Furuya *first began publishing in the pages of the legendary avant-garde comics magazine* Garo. *Since then he has gone on to publish in major weekly magazines in Japan, such as* Young Sunday *(where* Short Cuts *was first serialized). In English, his work has appeared in* PULP: The Manga Magazine and Secret Comics Japan.

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SHORT CUTS
1
Story & Art by
Usamaru Furuya
PULP GRAPHIC NOVEL

CUT-11
HEY HERE'S A PICTURE FROM OUR CLASS TRIP!
THAT SURE WAS FUN!
I'LL LET YOU IN ON A LITTLE SECRET
I LOST MY CHERRY ON THAT TRIP
NO WAY!
SOME ONE IN THIS PICTURE ACTUALLY
WH WHO WITH?
WHAAT ?!
KITA-GAWA
UCHIDA
IT WAS A TOTAL BABE FEST!
I'M NOT TELLING!
WHO WAS IT?!
NOPE
COME ON, MAN PLEEZE!
SHIT, WE'RE YOUR FRIENDS!
Mmm
Mr Ohkawara

CUT-12
NICE TO MEET YOU
HUH?
I'M AKANE! I'M 17!
AND I'M TOTALLY PISSED OFF AT JAPANESE SOCIETY!!
I SWEAR, IT'S LIKE...
THOSE OLD MEN TOTALLY SUCK!
THEY SHOULD JUST LEAVE IT TO ME! SERIOUSLY!
I COULD DO A BETTER JOB THAN THEY COULD, I SWEAR!!
HEY, SOME OF MY FRIENDS ARE HERE!
TOMO! KUMI!
HI, I'M TOMO!
AND I'M KUMI!
YOU GUYYYYS!
UMM -- IF YOU ASK ME, AKANE'S, LIKE, TOTALLY COOL, YOU KNOW?
HEY
YAY!
WATCH THAT EGO!
SHE'S A SUPER-GREAT FRIEND!
YEAH, BUT SHE'S KINDA MEAN SOMETIMES! REMEMBER THE 'PEACH' INCIDENT IN KIYOSATO..? NEE HEE HEE
HEY, QUIT IT!
WELL, ANY WAY, I, AKANE MORISHITA AM GONNA TRY...
...TO MAKE JAPAN A BETTER PLACE, OKAY?
VOTE FOR ME!
AKANE MORISHITA
WELL, SHE'S GOT MY VOTE!
HIGH SCHOOL STUDENTS CAN'T RUN FOR ELECTION!

CUT-13
SURE...
YOU CAN ASK ME ANY-THING!
THAT METAL THING ON THE BACK OF YOUR NECK, WHAT THE HECK IS IT?
WELL, IT'S BEEN BOTHERING ME FOR AWHILE..
OH, THIS?
I NEVER TOLD YOU? IT'S A ZIPPER!
HANG ON A SEC...
ZIP!
HEH HEH HEH.
PLERP PLERP PLERP
THERE!
GA-BLONK
WHOA!
SURPRISED? HEE HEE
BOOONG
AND GUESS WHAT?
LOOK!
IT'S REVERS IBLE!

GWEEP
WATCH THIS!
SEE?
SMILE
WOW!
SO, DO YOU LIKE ME LIKE THIS?
Y Y YES!
YES!
I DO!
YOU'RE GORGEOUS!!
WHY, YOU TWO-TIMING CREEP!
SMACK
PHOOAH
SO YOU LIKE THEM SEXY, IS THAT IT?
RATTLE RATTLE
NO NO NO NO.
YOU WERE MUCH CUTER BEFORE!
HOW DARE YOU?!!
SMACK
WHAT'S SO CUTE ABOUT THAT GOODY-GOODY BITCH?
H-H-HELP!
GWB GWB GWB

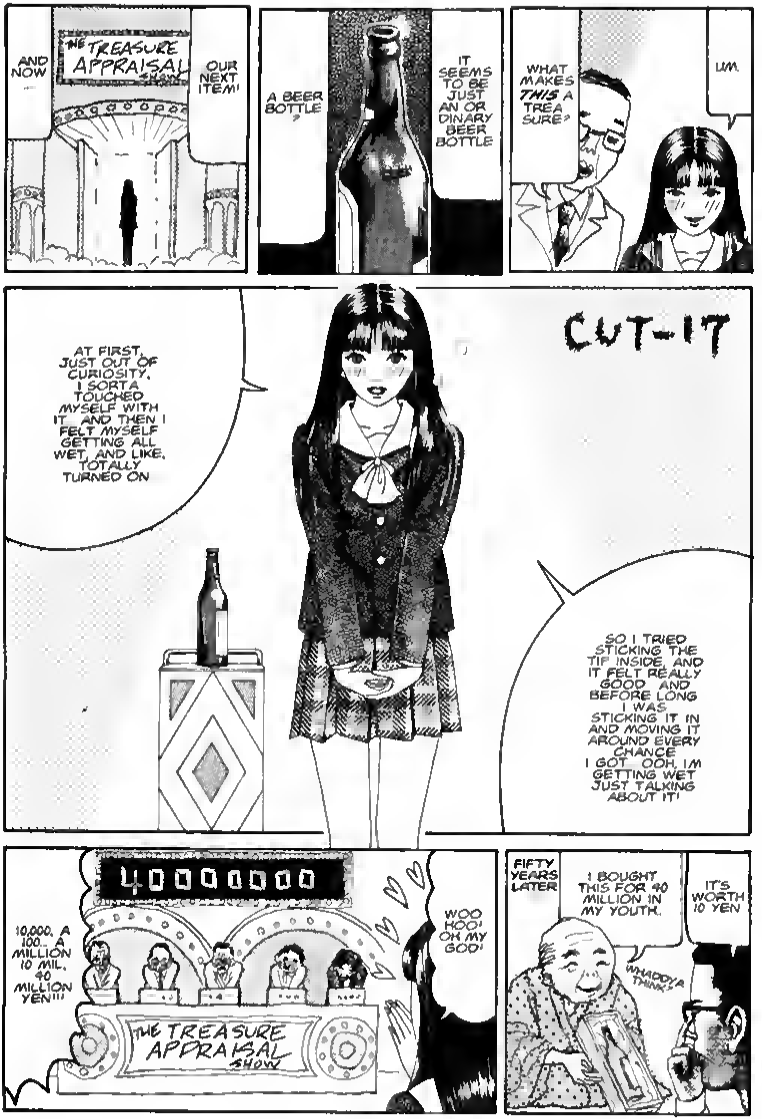
CUT-14

HI!
HIYA!
Electrified barbed wire.
Spikee sharp enough to impale a fly
And that terrifying blood-streaked face...
All brilliant, simply brilliant!!
NOW WE CAN BE SURE NOBODY WILL TRY TO ATTACK OUR STUDENTS!
SLURP SLURP
YOU'RE RIGHT, NO DOUBT
BUT DON'T YOU THINK THEIR SKIRTS ARE A LITTLE TOO SHORT?
SMILE
OH, WE COULDN'T LET THEM GIVE THOSE UP ♡

CUT-15
HEY KID!
WHAD-DYA SAY?
SCOOP A REAL LIVE MERMAID
ONLY ¥10000!
A HEALTHY SPORT FOR HIP YOUNG FERLO MERMAIDS! MER MAI
HEALTHY LITTLE MER MAIDS!
SEE HOW THEY'VE GOT HAIR? THEY'RE THE REAL THING, KIDDO
OKAY, HERE I GO
STOP! YOU CRAZY? IT'S ¥10,000"
HUH HUH
HEH HEH HEH THANKS, KID!
WHAT A MAROON
THAT GUY JUST STUCK SOME HAIR ON SOME GOLD FISH..
CLOSE BUT NO CIGAR! TOO BAD! HEH HEH
SLUP
THANKS, KID! HEH HEH..
¥30,000 FOR ONE FISH..
LOOK AT HIM!
KLONK
KLONK
IF I HAD ¥30,000, I COULD BUY, YIPES, 60 ISSUES OF WEIRD PHOTOGRAPHY MAGAZINE OR SOMETHIN'..
GEEZ, WHAT A DOOFUS!
One year later...
NO WAY!

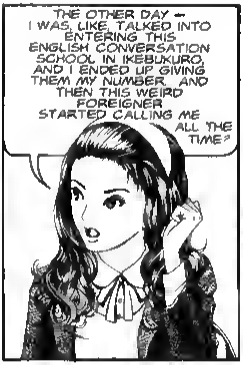
CUT-16
One more just for laughs
Let me tell you about my night of horror...
GOOD EVENING
YOU SURE YOU WANT ME?
HUH!?
YES YES
When such a beautiful girl showed up at my hotel room, I should have known better...
MY NAME IS RIE AND I'M A CALL-GHOUL!
TRRTRRR
CALL-GHOUL RIE
YES, HELLO
OH, HI, TAMBA SAN YEAH, I JUST GOT HERE AND GAVE HIM MY CARD
FINE. NO HE LOOKS PRETTY HARMLESS. OK
GAAA!?
BYE
THAT'LL BE ¥50 000
BIP
IN ADVANCE MISTER ♡
DON'T WORRY
I WON'T RUN AWAY SO
FUKU
GU
BLAARGH
AAAH
HEE
HAHA!!
WOW YOUR WHOLE WALLET?! ♡
I'LL PAY! I'LL PAY!
I'M GOING TO GIVE YOU THE FULL TREATMENT TONIGHT!
UMM
URGGH
GLORP

AH, AH, AH, AH, AAAGH!
MY FACE MY FACE!
HELP
WAAGH!
I LOVE IT WHEN YOU GET SCARED!
GEE
YOU REALLY LIKE THIS, DON'T YOU?
HMM
LOOK WHAT I'VE GOT FOR YOU
PLOP
WOOOOOOOO
HELP HELP ME!
TEE HEE
I LOVE IT!
NOW YOU UN DRESS, MISTER
AAAAAA
I CAN'T MOVE
HOW CUTE!
WOOOOO
GLOMP
SHLURP SHLURP
LIK LIK LIK
GWAAAA
STOP PLEEZ STOP
DO YOU MEAN THAT? MISTER YOU'RE THE BEST!
I JUST MIGHT HAUNT YOU EVERY NIGHT!
I came three times, in spite of my terror... Oh, awesome call-ghoul!


AND NOW
THE TREASURE APPRAISAL SHOW
OUR NEXT ITEM!
A BEER BOTTLE?
IT SEEMS TO BE JUST AN ORDINARY BEER BOTTLE
WHAT MAKES THIS A TREASURE?
UM.
CUT-IT
AT FIRST, JUST OUT OF CURIOSITY, I SORTA TOUCHED MYSELF WITH IT, AND THEN I FELT MYSELF GETTING ALL WET, AND LIKE, TOTALLY TURNED ON
SO I TRIED STICKING THE TIP INSIDE, AND IT FELT REALLY GOOD AND BEFORE LONG I WAS STICKING IT IN AND MOVING IT AROUND EVERY CHANCE I GOT. OOH, I'M GETTING WET JUST TALKING ABOUT IT!
40000000
10,000, A 100, A MILLION 10 MIL, 40 MILLION YEN!!!
WOO HOO! OH MY GOD!
THE TREASURE APPRAISAL SHOW
FIFTY YEARS LATER
I BOUGHT THIS FOR 40 MILLION IN MY YOUTH.
IT'S WORTH 10 YEN
HMMMM... A THINK?

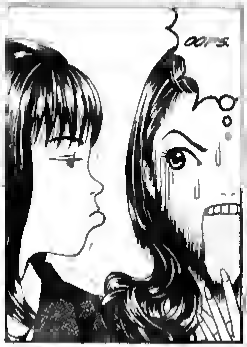
CUT-18
OH MY GOD, WHAT'S WITH THAT TEDDY BEAR?
THAT GIANT DICK
¥500,000? GROSS! WHOD BUY THAT?
UMM, YEAH
DAZE
WHAT'S UP WITH HER?
WHO KNOWS?
KLINK KANK
FOR GOD'S SAKE WON'T YOU TELL ME?
MR YAMA
WHY'D YOU TRY TO ROB A BANK?
THERE'S NO WAY I CAN TELL YOU!!
OPEN YOUR ACCOUNT NOW

CUT-19
HEY!
I'M A REAL TOKYO GIRL!


THE OTHER DAY -- I WAS, LIKE, TALKED INTO ENTERING THIS ENGLISH CONVERSATION SCHOOL IN IKEBUKURO AND I ENDED UP GIVING THEM MY NUMBER AND THEN THIS WEIRD FOREIGNER STARTED CALLING ME ALL THE TIME?

AND LIKE, YESTERDAY HE KEPT ASKING ME OUT, AND I WAS SUPERIRRITATED SO I GO, NO WAY, YOU DORK --
UH HUH.

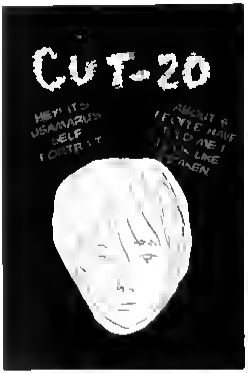
AND THEN WHAT?
UM, THAT'S ALL


OOPS.

AAH
RIP
SHIT!

WHERE IS THE FUCKING PUNCH LINE!?
YOU FOOL
SMACK

SORRY I KEEP DOING THIS
WHERE'S MY CLOTHES
YOU GOTTA DO SOMETHING ABOUT THE COMEDIAN IN YOU

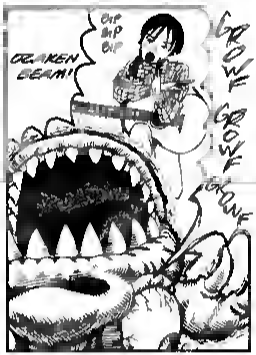

CUT-20

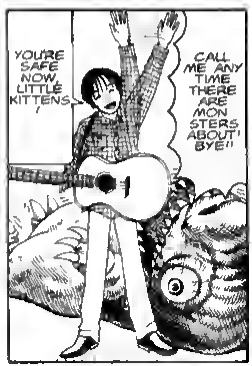
GUESS WHAT? I HEARD OZAKEN IS COMING TO MARUNAKA DEPARTMENT STORE TODAY AND IT'S FREE!
NO WAY!
EEK! EEK!

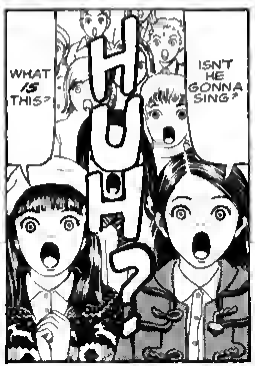
OZAWA KENICHIRO SHOW
HI THERE LITTLE KITTENS
THANKS FOR COMING!
WHOOSH
SQUEEGH
YEAH! OZAKE-EN!
YAY!
HE'S SO CUTE!!

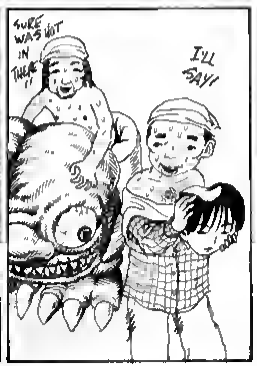
GWORL
GASP!
THE MONSTER GIGU MON!!

OZAKEN KI-ICK!!
GWUMF


OZAKEN BEAM!!
GROWF
GROWF
GRUNK


YOU'RE SAFE NOW LITTLE KITTENS.
CALL ME ANY TIME THERE ARE MONSTERS ABOUT! BYE!!

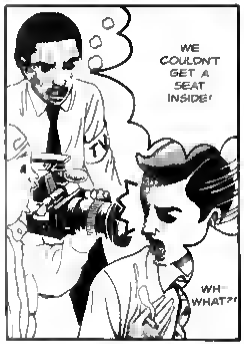

WHAT IS THIS?
HUH?
ISN'T HE GONNA SING?

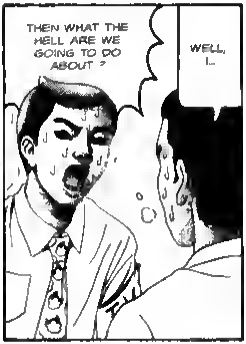

SURE WAS HOT IN THERE!!
I'LL SAY!

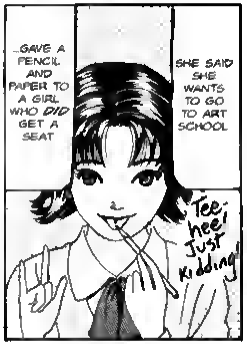
CuT-21
ARE YOU READY, YAMADA-KUN?
Y-YES.
WHO'S CUTER ME OR AYA?
THROB THROB
HEE HEE!
HEY IT MOVED TOWARDS ME!
DAMN!
OKAY THEN WHO DOES TANABE KUN IN HOME ROOM 3 LIKE BETTER, ME OR AYA?
THROB THROB
NO WAY! ME AGAIN?
THIS IS TOTALLY BOGUS!
SHH! THE DIVINING ROD WILL HEAR YOU!

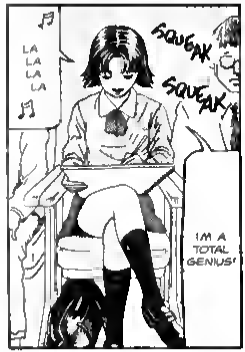
CUT-22

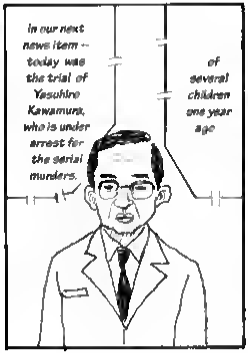
In front of the courthouse
HUBBUB
HUBBUB
WE'VE GOT A MAJOR PROBLEM!!

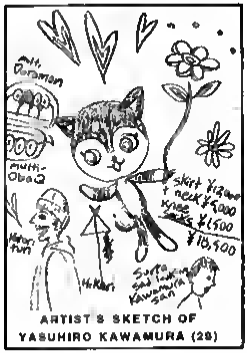

WE COULDN'T GET A SEAT INSIDE!
WH-WHAT?!


THEN WHAT THE HELL ARE WE GOING TO DO ABOUT ?
WELL, I...


...GAVE A PENCIL AND PAPER TO A GIRL WHO DID GET A SEAT
SHE SAID SHE WANTS TO GO TO ART SCHOOL
Tee-hee! Just kidding

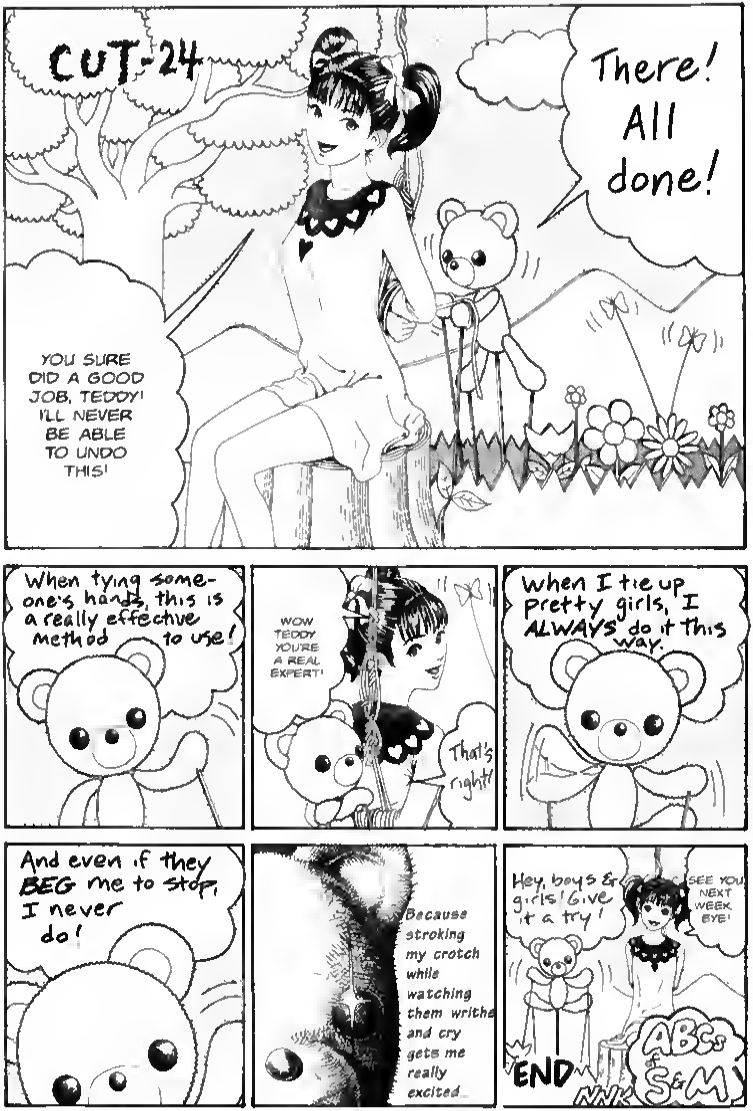

LA LA LA LA
SQUEAK
SQUEAK
I'M A TOTAL GENIUS!


In our next news item -- today was the trial of Yasuhiro Kawamura, who is under arrest for the serial murders.
of several children one year ago


Artist: Doraman
Manager: Obaq
skirt ¥2,000
+ neck ¥3,000
knee ¥1,500
¥18,500
Hair fun
Hi Kiki!
Sure can't stop Kawamura san
ARTIST'S SKETCH OF YASUHIRO KAWAMURA (29)

CUTE-23
TANAKA
CAMERA STORE
Reica
Canon
Fifty years ago
oh my
It was love at first sight...
WHAT A BEAUTIFUL CAMERA...
YOU'VE GOT A VERY GOOD EYE!
THIS IS THE REICA IIIA.
THE NEWEST MODEL FROM GERMANY
REICA, YOU SAY?
I COULDN'T RESIST
I GUESS I'LL QUIT SMOKING FOR A WHILE
WHAT A BEAUTY...
After that, I took photos every chance I got.
SAY CHEESE!
WHAT A GRIMACE YOU HAVE
MY WIFE!
TOK
HURRY DEAR!
CLICK
Our first child

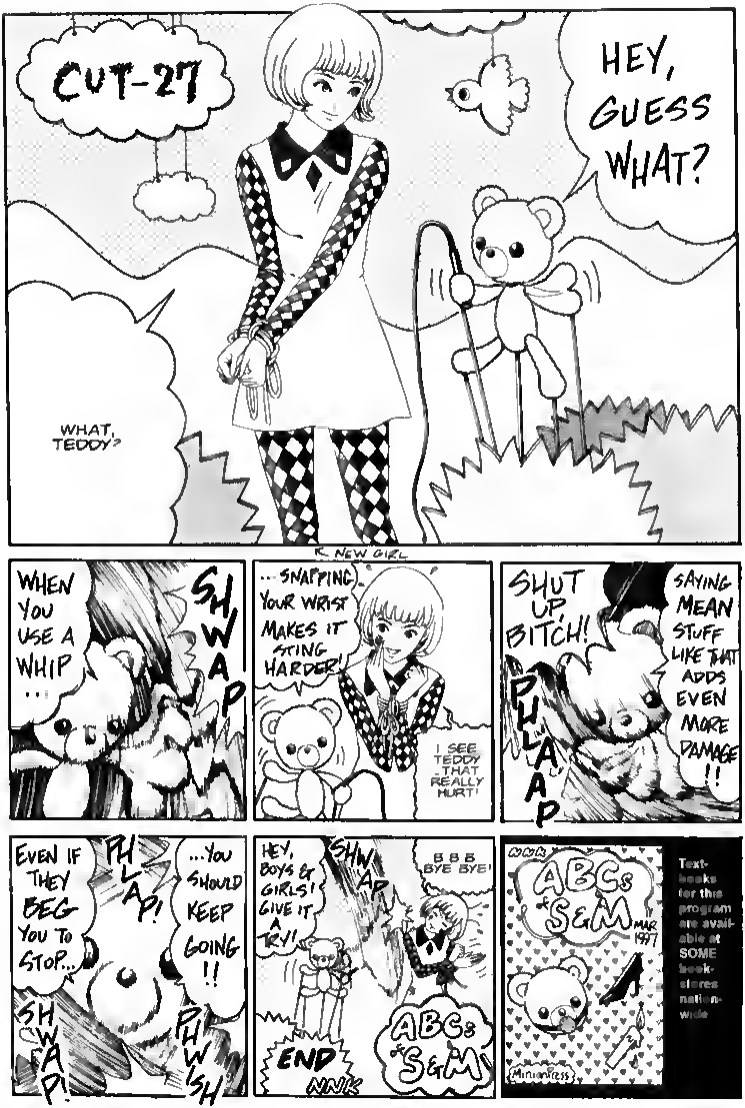
Our son, age 1
The birth of our daughter
The two of them growing up
and getting married
My wife's death
Reica recorded fifty years of our family's life
During that time, a lot of things changed
Today most people use Japanese cameras
But I stuck with my Reica
YOU'RE A STURDY ONE
WIFE
WIFE
I PROBABLY DON'T HAVE LONG
YOU'LL LOOK AFTER MY CHILDREN AND GRANDCHILDREN FOR ME.
DING
WHAT ARE WE GOING TO DO WITH DAD'S CAMERA?
GEE I DON'T KNOW
THESE DISPOSABLE CAMERAS ARE GOOD ENOUGH FOR ME.
SHALL WE SELL IT?
YES LET'S.
BUT DOESN'T SHE LOOK A LITTLE SAD?
DON'T BE SILLY! MACHINES DON'T HAVE FEELINGS.


CUT-24
There! All done!
YOU SURE DID A GOOD JOB, TEDDY! I'LL NEVER BE ABLE TO UNDO THIS!
When tying someone's hands, this is a really effective method to use!
WOW TEDDY YOU'RE A REAL EXPERT!
That's right!
When I tie up pretty girls, I ALWAYS do it this way.
And even if they BEG me to stop, I never do!
Because stroking my crotch while watching them writhe and cry gets me really excited...
Hey, boys & girls! Give it a try!
SEE YOU NEXT WEEK, BYE!
END
ABCs of S&M

CUT-25
Rabbit shops & cake shops
Ami Mizuno, first grade
...
RABBIT SHOPS
I'LL MAKE LOTS OF RABBIT SHOPS
...AND AND...
...AND CAKE SHOPS TOO, BE CAUSE CAKE IS YUMMY
PLEASE
I PROMISE I'LL BE A GOOD GIRL
...
I'LL MAKE UP WITH YUKO CHAN!
AND I WON'T FIGHT WITH MY SISTER ANY MORE
AND I'LL DO WHAT EVER MOMMY SAYS...
SNIFF
sniffle
I WON'T CRY!
BECAUSE I PROMISED MOMMY NOT TO!
I'M NOT CRYING
WHAT A SWEET KID! SOB! SHE'S GOT MY VOTE!
AMI MIZUNO
ELEMENTARY SCHOOL STUDENTS CAN'T RUN FOR ELECTION!
GIVE

CUT-26
DARN! I OVER-SLEPT AGAIN!!
OH, NO!
I'M GONNA BE LATE!
YES, DAD! BYE!
BE CARE FUL!
MAYBE WE SHOULD N'T BE SENDING HER TO A SCHOOL SO FAR AWAY
I DON'T WANNA BE LATE
PANT PANT
ON MY VERY FIRST DAY OF HIGH SCHOOL!
BRRRING
OH MY GOD!
GEEZ IT'S GONNA BE LIKE THIS EVERY MORNING
DA-BOOM
DA-DOOM
DA-BOOM
I'LL GET FELT UP FOR SURE!
PHEW
FLAP FLAP
TRANS FER AT GATE 3
THIS IS A LOT BET TER!
SH WOOSH
MY GOD, LOOK AT THOSE BOOBS
AMER! CANS REALLY ARE HUGE!
HOW EMBAR RASS ING!
I LOOK LIKE SOME KIND OF OTAKU WET DREAM!
PLUS THE TECHNO IS TOTALLY RETRO
GROAR

WOW
THE EARTH REALLY IS BLUE!
OH MY God, WE'RE ENTERING A WARP
BOI-YOI-YOI-NG
MADE IT!
UMM, I'M SATSUKI ENDO
I LISTEN TO AMURO, BY WHICH I DON'T MEAN GUN DAM!
I CHOSE THIS SCHOOL BECAUSE THE UNIFORMS ARE SO CUTE
I'M REALLY LOOKING FORWARD TO HIGH SCHOOL!
YES, SIR. I'LL STUDY REALLY HARD!
TEE HEE!
THE KIDS HERE ARE ALL SO FUN AND DIFFERENT
LUNCH? SURE LET'S EAT TOGETHER
FLAP FLAP
UMM, I DON'T THINK I'M GONNA DO ANY AFTER SCHOOL ACTIVITIES CUZ I LIVE SO FAR AWAY YOU KNOW?
Sh! Sh! Sh!
SEE YOU TOMORROW!
BYE!
PANTY FLASH
HOW WAS SCHOOL?
I ALREADY MADE A FRIEND I THINK I'M GONNA LIKE IT!


CUT-27
HEY, GUESS WHAT?
WHAT, TEDDY?
R. NEW GIRL
WHEN YOU USE A WHIP...
SHWAP
...SNAPPING YOUR WRIST MAKES IT STING HARDER!
I SEE TEDDY THAT REALLY HURT!
SHUT UP BITCH!
PHLAP
SAYING MEAN STUFF LIKE THAT ADDS EVEN MORE DAMAGE!!
EVEN IF THEY BEG YOU TO STOP...
PHLAP!
SHWAP!
...YOU SHOULD KEEP GOING!!
PHWISH
HEY, BOYS & GIRLS! GIVE IT A TRY!
SHWAP
BBB BYE BYE!
END
ABCs & S&M
MCA
ABCs & S&M MAR 1997
Mistress
Text-books for this program are available at SOME book-stores nation-wide

CUT-28
Hi I'm Sonomi
And I like Yamataka Eye
MISS RITSUKO!!
WEENIE!
PANT PANT
where?
SSS SONOMI DO YOU SAY WEE NIE?
I GOTTA GO REAL BAD!
GOODNESS GRACIOUS!
OH, WEE-WEE
YOU MAY GO TO THE BATHROOM
BYE!
THUMP THUMP
AAAA
SONOMI! WHAT'S THE MATTER?
IT'S TOO HOT
THE PENIS, IN MY MOUTH!
F-F-F PENIS"
ha-hoo!
PEAS!
What's the matter with me?
I have such a dirty mind!
PANT
PANT
PANT
Now I'm ALL WET
THE PRINCIPAL IS FUCKING...
...A DOG!
F.F.F.?
FUCKING SUCKING? NO! FUSSING? OH DEAR WHAT COULD SHE MEAN?
SHE MEANS THIS
PANT PANT
SHHUP SHHUP

CUT-29
HI! I'M ASUKA KOIZUMI
I LOOK FORWARD TO WORKING WITH YOU.
HMHM!
WHAT ABOUT A NICK NAME FOR HER, BOSS?
HM...
LET'S BE HOPEFUL AND MAKE IT "PANTY FLASH."
"PANTY FLASH" I LIKE IT!
ME TOO! IT'S PERFECT
TH UMP
WHAAT ?!
WHAT?! A MURDER AT THE LOCAL ELEMENTARY SCHOOL?
WE'LL BE RIGHT THERE!!
JEANS, GORILLA. YOU GO INVESTIGATE!
PANTY FLASH, YOU PRACTICE SOMER SAULTING ON THE SCHOOL YARD BARS!
YES, SIR!
HOW COME ?!
PHOOH

CUT-30
WHAT?!
A SLASHER?!
FANTY FLASH AND YAMA TO THE CRIME SCENE!
RIGHT!
OH MY GOD REAL BLOOD..
FANTY FLASH, THIS IS HOW YOU INVESTIGATE A CRIME SCENE
PUT YOUR RIGHT HAND ON #1
LIKE THIS YAMA SAN?
HMM
NO WAIT LEFT HAND ON #1 LEFT FOOT ON #2, RIGHT HAND ON #3 AND RIGHT FOOT ON #4!
UMM
YOU MEAN LIKE THIS?
OW. THIS KILLS
CLIK FLASH
MMM
IM FINALLY STARTING TO ENJOY DETECTIVE WORK BOSS
GLAD TO HEAR IT
FAT
FAT

TRANSLATOR'S NOTES
By Akemi Wegmuller

Cut-12. American readers may not understand what the girls are standing on. In Japanese elections, candidates go around in these vans that have their names on big signs on top with loudspeakers blaring their names and asking people for votes. At busy intersections, they stop and the candidate climbs on the roof of the van to give a campaign speech and ask people for their support.

Cut-14. Japanese high schools traditionally have had very strict codes of appearance: skirts exactly so many centimeters above or below the knee, no make up or nail polish, etc. to "enforce morality." These days, such rules are less in force although some schools still have them. Here, Furuya is saying the girls will put up with a lot, but their short skirts are not negotiable.

Cut-15. Japanese summer festivals always have this game, where kids try to scoop a goldfish from a shallow pool using a scooper made of thin paper stretched over a metal frame. Obviously, keeping it in the water too long, or swishing it around too vigorously, causes the paper to melt and tear. Usually, it costs a few hundred yen for three tries. This game is called *kingyo-sukui* (goldfish scooping). The Japanese word for mermaid is *ningyo*, which rhymes with *kingyo*, or goldfish, so Furuya's game is called *ningyo-sukui*.

Cut-17. There's a show on TV where people bring in family heirlooms and other objects and a professional appraiser examines them and assigns a monetary value to them. The humor arises from things that people think are really valuable turning out to be practically worthless and vice versa. It's a quiz show format where a panel of celebrities first guesses what the true value might be before the expert gives his opinion.

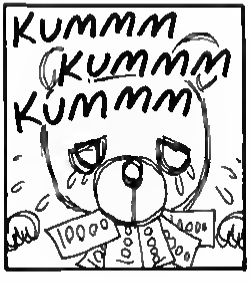
Cut-19. The humor industry in Japan is dominated by Yoshimoto Kogyo, an Osaka based entertainment conglomerate. As a result, the majority of comedians in Japan are from Osaka, and speak the Osaka dialect, *Osaka-ben*. Often they work in duos with one guy, who is usually loud and raucous, doing most of the talking *(tsukkomi)* and the other playing dumb *(boke)*. The guy she transforms into is Yasushi the *tsukkomi* half of the Yasushi Kiyoshi duo. The *tsukkomi* guy often smacks the *boke* on the head when he's being stupid. Yoshimoto's influence is so pervasive that a lot of Tokyo people think everyone in Osaka is a natural comedian. In fact, they equate *Osaka-ben* with funniness.

Cut-20. "Ozaken" is how Kenji Ozawa, a singer songwriter, is known. Perhaps because of his boyish looks, this story conflates his appearance at some department store event with kiddie events which are held during school holidays at department stores. These have been a staple since I was a kid, and feature people dressed as action heroes from popular TV shows, who battle monsters onstage to save the children in the audience. The stuff Ozaken shouts spoof Ultraman and Kamen Rider, where the hero always shouts out the eponymous name of his moves. "Kamen Rider Kick!", "Ultraman Beam!" as he unleashes them against the monsters.

Cut-23: I think this story is a good critique of our throwaway consumer culture.

Cut-26: This story satirizes the mindboggling commutes a lot of students make in Japan. In Japan a good job is assured by graduation from a prestigious university entrance to which is helped by attending a good (private) high school often located far away. (This is changing slowly.) Anyway, there are many kids in Japan who commute an hour or two, sometimes more, to school every day (one way).

Cut-29: *Taiyo ni Hoero* was a very popular TV detective series from the early to-mid seventies. This cut (and the next one and quite a few more to come) takes the fact that many of the detectives in this show have nicknames (Jean Jacket, or Jeans and Gorilla) and introduces a *ko-gal* in school uniform to the cast of characters.

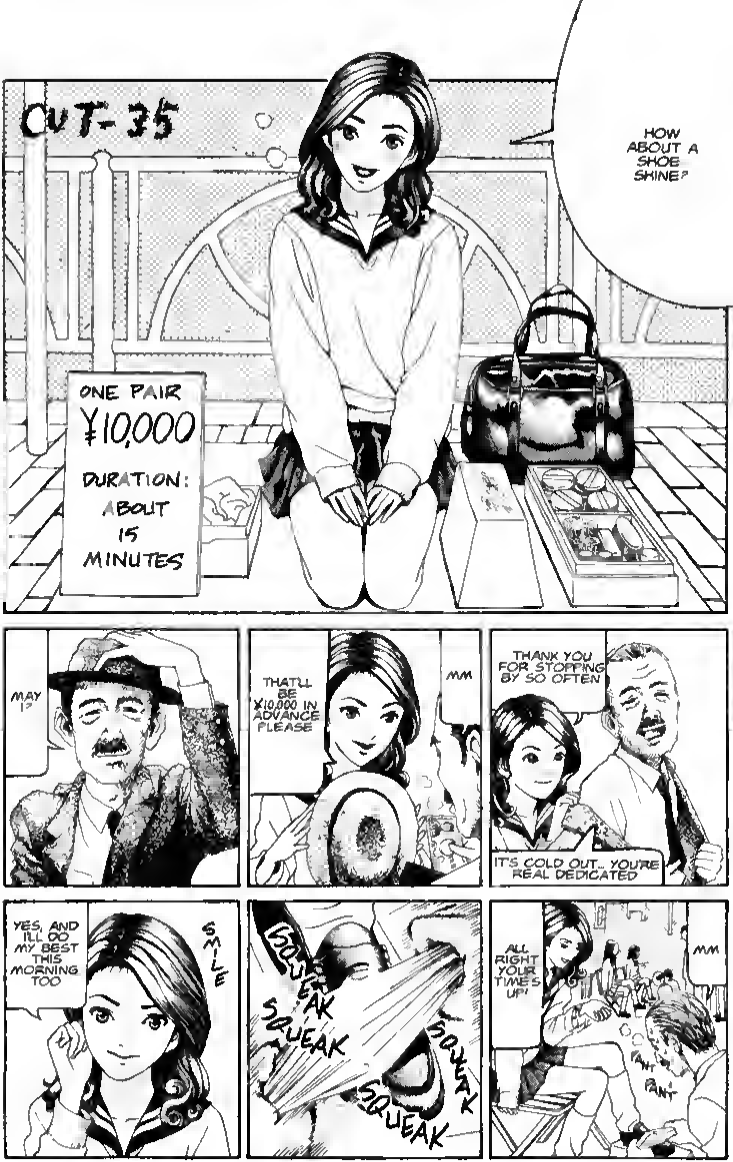


CUT-31
SHOW US THE ANSWERS TO OUR QUESTIONS!
POINT THE WAY, O DIVINING ROD!
NOT EVEN ONE TINY THROB
SORRY GIRLS!
THE DIVINING ROD DOESN'T SEEM TO WORK WITH PEOPLE MY AGE!
NO WAY!
NOW WHAT?
SORRY
I'M SURE WE CAN GET IT TO WORK!
YEAH, LET'S TRY!
KISS KISS
CHLURP SHLURP
HYAARG!
WE DID IT!
I DON'T THINK SO OH MY GOD!!
WE BROKE THE DIVINING ROD FOR GOOD!!

CUT-32
HERE THIS IS FOR YOU
IT'S CHOCO LATE
THANKS!
CAN I OPEN IT?
SURE!
MY BROTHER LET ME MAKE A MOLD OF HIS DICK! DO YOU LIKE IT?
Uh
Um YEAH I GUESS
SMACK!
YOU SICK, DISGUST-ING PERVERT!
WAAH
YOU LIKE THIS SORT OF THING?!
IT'S GOT PUBIC HAIR ON IT. PUBIC HAIR!
NO, I WAS LYING!
RATTLE RATTLE
I DON'T LIKE IT AT ALL!
Y YOU
YOU DON'T LIKE IT?!
WHAT THE HELL AM I SUPPOSED TO DO?
WAAH, I HATE YOU!

CUT-33
STALKER
DOES A STALKER LURK IN YOU?
HERE IN TERRIFYING DETAIL A FULL PAGE OF LOVE IN PURSUIT
BY USAMARU FURUYA
UH.
WILL YOU GO OUT WITH ME?
SORRY, BUT I HARDLY KNOW YOU.
OH, THAT'S TOO BAD
...
STILL THERE
I'M BEING STALKED!
THIS IS SCARY!
CLACK
CLACK
CLACK
CLACK
CLACK
CLACK
CLACK
CLACK
...
GULP!
LEAVE ME ALONE!
YOU'RE SCARING ME!
I'M SORRY!
I JUST COULDN'T GET OVER YOU

CUT-34
STAY BACK!
OR I'LL SHOOT!!
LEAVE THIS ONE TO ME
PANTY FLASH?!
SMILE
HEY MISTER YOU WANNA GO ON A PAID DATE WITH ME?
ME?
YOU KNOW WHAT I'D REALLY LIKE? SOME NEW CLOTHES, AND A PISTOL!
SLINK
GEE I DON'T HAVE ANY C C CLOTHES BUT IF YOU WANT A P P PISTOL HERE!
WOW THANKS!
I'VE ALWAYS WANTED A BERETTA!
I'VE GOT LOTS MORE AT HOME!
MY LUCKY DAY!
HERE'S YOUR REWARD
FLASH
IS THAT ALL?
YOU SAID IT MAN WHAT A GYP!!
GIRLS THESE DAYS, SHEZ...!


CUT-35
HOW ABOUT A SHOE SHINE?
ONE PAIR ¥10,000
DURATION: ABOUT 15 MINUTES
MAY I?
THAT'LL BE ¥10,000 IN ADVANCE PLEASE
MM
THANK YOU FOR STOPPING BY SO OFTEN
IT'S COLD OUT... YOU'RE REAL DEDICATED
YES, AND I'LL DO MY BEST THIS MORNING TOO
SMILE
SQUEAK
SQUEAK
SQUEAK
SQUEAK
ALL RIGHT YOUR TIME'S UP!
MM
PANT
PANT

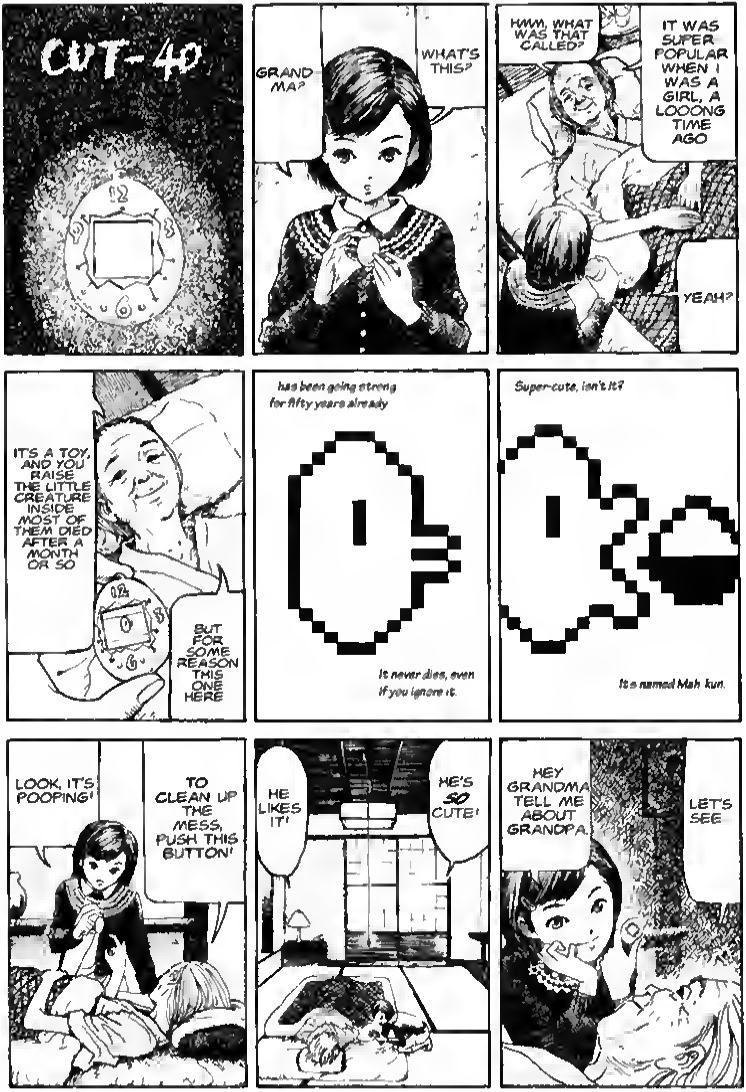
CUT-36
MIRROR, MIRROR ON THE WALL
WHO'S THE FAIREST OF THEM ALL?
YOU ARE YUMI CHAN YOU KNOW IT!
REALLY !?
OF COURSE YOU ARE!
NO WAY!
WHO ELSE BUT YOU, AI CHAN?
WOULD I LIE TO YOU? YOU'RE NUMBER ONE, REALLY!
HEH, HEH, HEH! WOMEN! PAY 'EM A FEW COMPLIMENTS, AND THEY TOTALLY FALL FOR IT!
YOU BETTER WATCH OUT WITH YOUR SMOOTH TALK
SHUT UP YOU OLD BAG!!
HUH? WHAT'S GOING ON?
YOU'VE NEVER COME HERE ALL TOGETHER AT ONCE!
WHAT'S WITH THOSE FROWNS?
YOU LYING MIRROR!
YOU'RE THE WORST!
I HATE YOU!
YOU'RE SO FULL OF SHIT!
I TOTALLY BELIEVED YOU!
WHOA, WHOA, WHOA, GIRLS! WAIT A MUTE!!
HUH ?
SO THAT'S WHY YOU'RE IN HERE NOW?
YEAH.
WOMEN! I'VE HAD IT UP TO HERE WITH THEM!

CUT-37
Now it's Miyuki's turn!
MOUNTAIN
RIVER!
THE STRIPEY MAN ON THE 43RD FLOOR OF THE TEIKOKU BUILDING OKAY?
OKAY!
CALL THIS NUMBER WHEN YOU'RE DONE!
GOOD LUCK!
BYE BYE!
LA LA LA LA LA
NO ENTRY
TAP TAP TAP TAP
OKAY
LET'S SEE THIS AND THIS.
AND THIS AND THIS.
LA DA DA
LA LA LA
OKAY

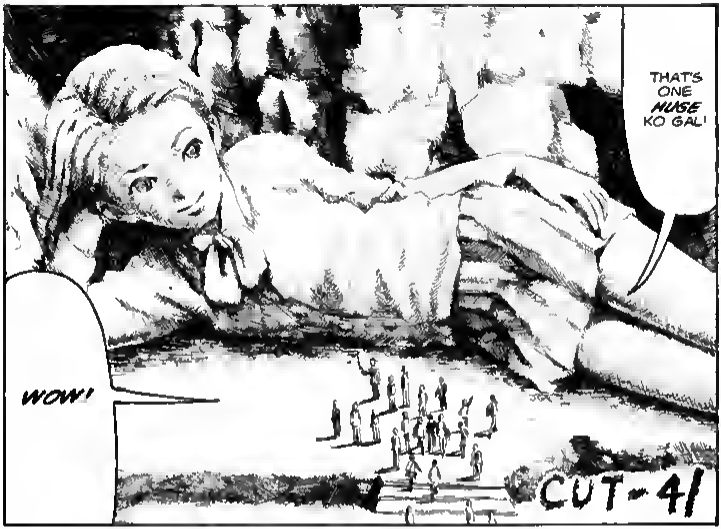
DA DI DA DA
KLIK
THERE!
KA-KLONK
THE STRIPEY MAN
THERE HE IS!!
ONE PLUS ONE IS.
SHWAP
TWO!
HELLO! THIS IS CUTIE THE JOB IS DONE!
WOOKOOO
ONE MILLION DOLLARS INTO MY SWISS ACCOUNT! THANKS!
WHAT?! THE AMBASSADOR ASSASSINATED?!
ONCE AGAIN, WE SUSPECT THE INVOLVEMENT OF CUTIE MIYUKI, PRIME MINISTER!
WHO ON EARTH IS SHE?!
OH NO, THE WIND
THEY SAY HER FATHER IS FAMOUS HITMAN OTHER THAN THAT...

USAMARU'S FABLES
HEY SUNNY BOY! WANNA BET WHO CAN MAKE THAT GIRL TAKE HER CLOTHES OFF FIRST?
SOUNDS GOOD NORTH WIND I'M IN!
CUT-38
WHOOSH
EEK!
IT'S NO GOOD GETTING HER TO FLASH HER PANTIES IS THE BEST I CAN DO
HEH HEH, HEH! NOW IT'S MY TURN!
SIGH...
MGH! HAH!
GLAZE
GOSH, IT'S SO NOT ALL OF A SUDDEN!
GLARE GLARE
SWELTER SWELTER
I CANT STAND IT ANY MORE!!
PHLAP
HUH?
HELP, POLICE!
SO REMEMBER, EVERYBODY COMMITTING INDECENT ACTS WITH MINORS IS AN ARRESTABLE OFFENSE!
YAMA
CHIRP CHIRP

CUT-39
WARNING: Do not stare at these eyes for longer than 3 seconds!!
EXCUSE ME
MAY WE TAKE A LOOK INSIDE YOUR BAG?
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY
OKAY, BUT THERE'S NOTHING SPECIAL IN THERE
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY
CKING!
WHAT IS THAT?
THAT'S "SEVERED HEAD" EVERYBODY'S GOT ONE!
OGAWA
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY
IF YOU STARE INTO HIS EYES FOR MORE THAN THREE SECONDS
YOU'LL DIE BEFORE THE END OF THE DAY!
HA HA! I FIND THAT HARD TO BE--
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY
--LIEVE
WHUMP
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY
huh huh
hee hee
SEE?
HA HA
SHOCKING!
JAPANESE SCHOOLGIRLS TODAY


CUT-40
GRAND MA?
WHAT'S THIS?
HMM, WHAT WAS THAT CALLED?
IT WAS SUPER POPULAR WHEN I WAS A GIRL, A LOOONG TIME AGO
YEAH?
IT'S A TOY, AND YOU RAISE THE LITTLE CREATURE INSIDE MOST OF THEM DIED AFTER A MONTH OR SO
BUT FOR SOME REASON THIS ONE HERE
has been going strong for fifty years already
It never dies, even if you ignore it.
Super-cute, isn't it?
It's named Mah kun.
LOOK, IT'S POOPING!
TO CLEAN UP THE MESS, PUSH THIS BUTTON!
HE LIKES IT!
HE'S SO CUTE!
HEY GRANDMA TELL ME ABOUT GRANDPA.
LET'S SEE

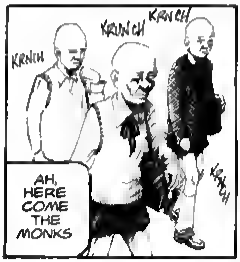
Well, actually this toy...
HEY, WANT ONE OF THESE?
...was what brought us together
THOSE TOYS WERE REALLY HARD TO GET, AND I WANTED ONE SO BADLY...
THAT I GAVE MYSELF TO YOUR GRANDPA TO GET ONE!
WOW, GRANDMA!
We moved in together right away
Both of us knew we'd found the love of our lives.
BUT HE DIED RIGHT AFTER THAT, RIGHT? IN A CAR ACCIDENT!
YES...
I WAS LEFT WITH ONLY YOUR MOTHER AND MAH KUN.
One month later, Grandma died peacefully in her sleep
The toy which she held so lovingly in her hands, was blank. Mah-kun was gone
I get it.
Mah-kun was Grandpa!
He was watching over Grandma...
...until she could join him.


THAT'S ONE MUSE KO GAL!
WOW!
CUT-41

THIS HERE IS THE WORLD'S LARGEST KO GAL...
PA! NITTON KO-GAL TOUR
KICK
THE KO GAL OF THE CAVE!

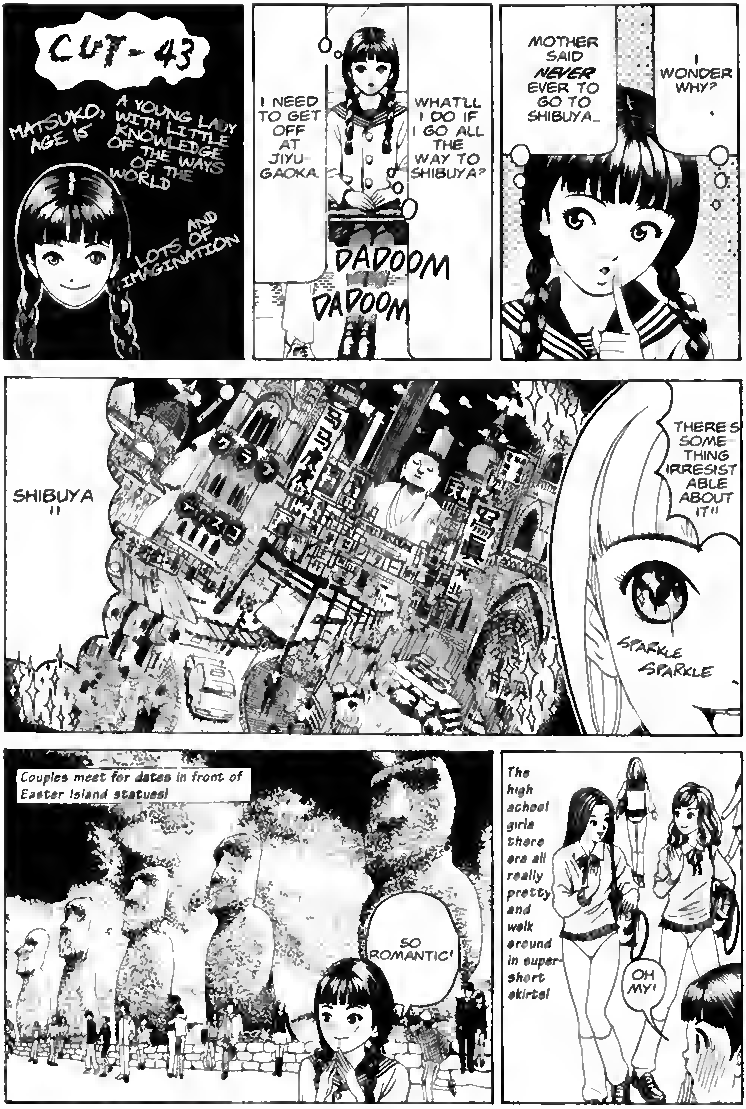
AS YOU KNOW, JAPAN HAS THE KO GAL OF MARA.

...THE KO GAL OF KAMA KURA, AND OTHER LARGE KO GALS


KRNCH
KRNCH
KRNCH
KRNCH
AH, HERE COME THE MONKS

IN THIS COUNTRY, THE KO-GAL FAITH IS THE MAIN FOCUS OF PEOPLE'S LIVES!
what—a—ma—jor—pain
no—way—as—if
that—like—to—tal—ly—sucks
give—me—a—break
that—is—like—so—lame

CUT-42
FBI Chief Thomas Henderson
WHAT'S THE MATTER, MIYUKI?
I SLIPPED ON A BANANA, BOO HOO
AHA HAHA
A BANANA
The Prime Minister of N and 9 others in 1995
20 people including a top UN official in 1996
GO ON, HURRY UP!
IT LOOKS SO HARD
YOU CAN DO IT, MIYUKI!
IT'S REALLY LOW, SILLY!
A masterful sniper who only accepts top-level assignments and brings them down with a single shot.
Who on earth is Cutie Miyuki!
MIYUKI'S REALLY DOWN TODAY!
YEAH, HER TAMA GOTCHI DIED!
NOT EVEN THE FBI KNOWS A SINGLE THING ABOUT HER TRUE IDENTITY
DAMN IT, DOESN'T SHE EVER MAKE A MISTAKE?
YOU'RE IN A GOOD MOOD TODAY MIYUKI
I GLANCED OVER AT YAMADA KUN AND OUR EYES MET!
CUTIE MIYUKI


CUT-43
MATSUKO, A YOUNG LADY WITH LITTLE KNOWLEDGE OF THE WAYS OF THE WORLD AGE 15
AND LOTS OF IMAGINATION
I NEED TO GET OFF AT JIYU-GAOKA
WHAT'LL I DO IF I GO ALL THE WAY TO SHIBUYA?
DADOOM DADOOM
MOTHER SAID NEVER EVER TO GO TO SHIBUYA.
I WONDER WHY?
SHIBUYA
THERE'S SOMETHING IRRESISTABLE ABOUT IT!!
SPARKLE SPARKLE
Couples meet for dates in front of Easter Island statues!
SO ROMANTIC!
The high school girls there are all really pretty and walk around in super short skirts!
OH MY!

EVERY-THING'S SO COOL AND DIF-FERENT!
SO THIS IS SHIBUYA!!
PART 1
PART 2
PART 3
AND THOSE MUST BE THE FAMOUS TOWERS OF PARCO!
THERE'S PARCO II THE BOY WITH SUPER-HUMAN POWERS
..WHO LIVES IN THE TOWER OF PARCO!!
ZAP
WHAT'S HAPPENING TO ME? I SUDDENLY WANT TO GO SHOPPING
OH, DEAR!
WHEN DID THIS HAPPEN !?
TOTAL ONE MILLION YEN
LOOOO
COULD THIS BE THE SUPER-COOL "SHIBUYA SOUND"?
GEE THIS IS SO MUCH FUN!
IT'S LIKE NOTHING REALLY MATTERS ANY MORE
SHIBUYA. THIS IS THE FINAL STOP - SHIBUYA.
OH NO!
SHIBUYA REALLY IS DANGEROUS!!

(Paid Advertisement)

FINDING THE PERFECT WEIRD-O IS EASY!

DATING, THE SHORT CUTS WAY!

Don't delay, meet the deviant of your dreams today!

"I'm behind you 100%"

Usamarunosuke Furuya,
Chairman Usamaru Dating Services Ltd

Our illustrious dating service includes

1 Computerized matching
2 Color photos of all registered applicants
3 Free subscription to *Weirdo* magazine
4 "Weird Singles" parties
5 Dating classes

Summertime's here! Time to hit the beach with a freak!

(cut along dotted line)

PLACE FIRST CLASS POSTAGE HERE

YES!! Please register me in the Usamaru Program!

WOW!

Usamaru Dating Services, Ltd.
XX-X3, Chuo-ku, Tokyo
JAPAN

Name _____ Sex _____
DOB _____
Address _____
_____ ZIP _____

Payment enclosed $ _____
Visa/MC # _____
☐ Bill me later

Circle the type of deviant you wish to meet (you may circle more than one)

1 Half-human half fish
2 Coprophile
3 Believes they're Elvis reincarnated
4 Glows at night
5 Has smoke coming out of their ears when thinking
6 Dreams of invading space
7 Eats cockroaches
9 Has been kidnapped by a UFO
9 Peerless though only age 0
10 Is Usamaru fan
11 Gets off on Kinsen-Ginsen
12 Has memorized all of Pro Bowler Reiko's dialogue
13 Other (describe: _____)

DON'T MISS OUT ON THIS SPECIAL OFFER!!

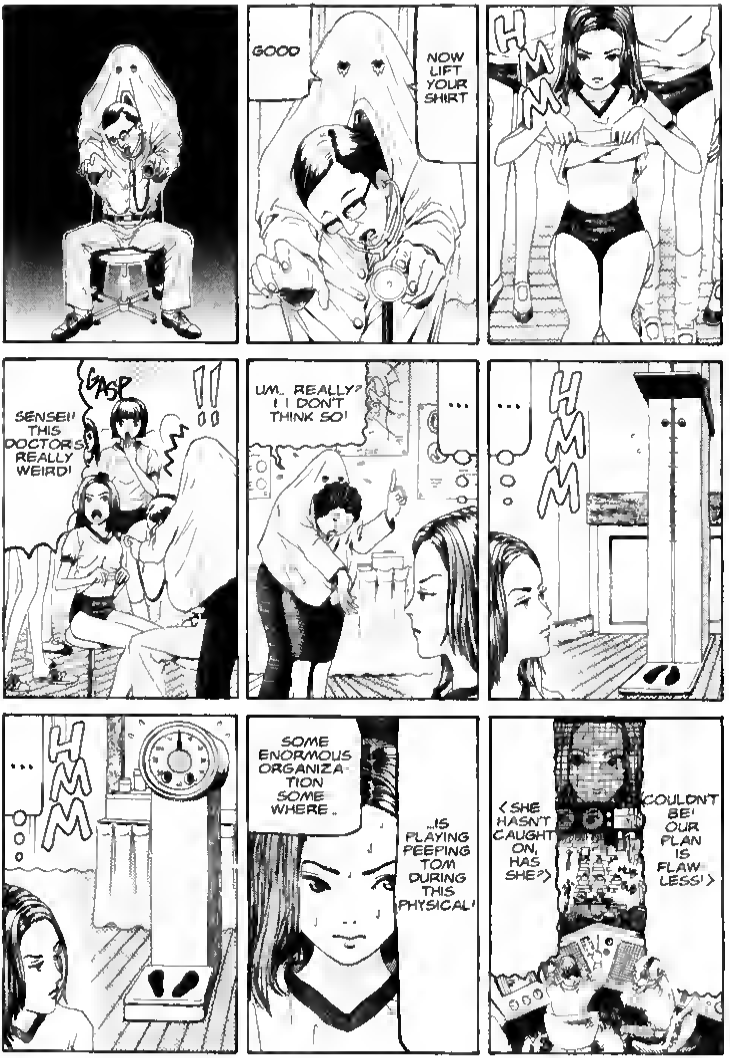
QUESTIONS? CALL OUR TOLL-FREE LINE 1-800-USAMARU

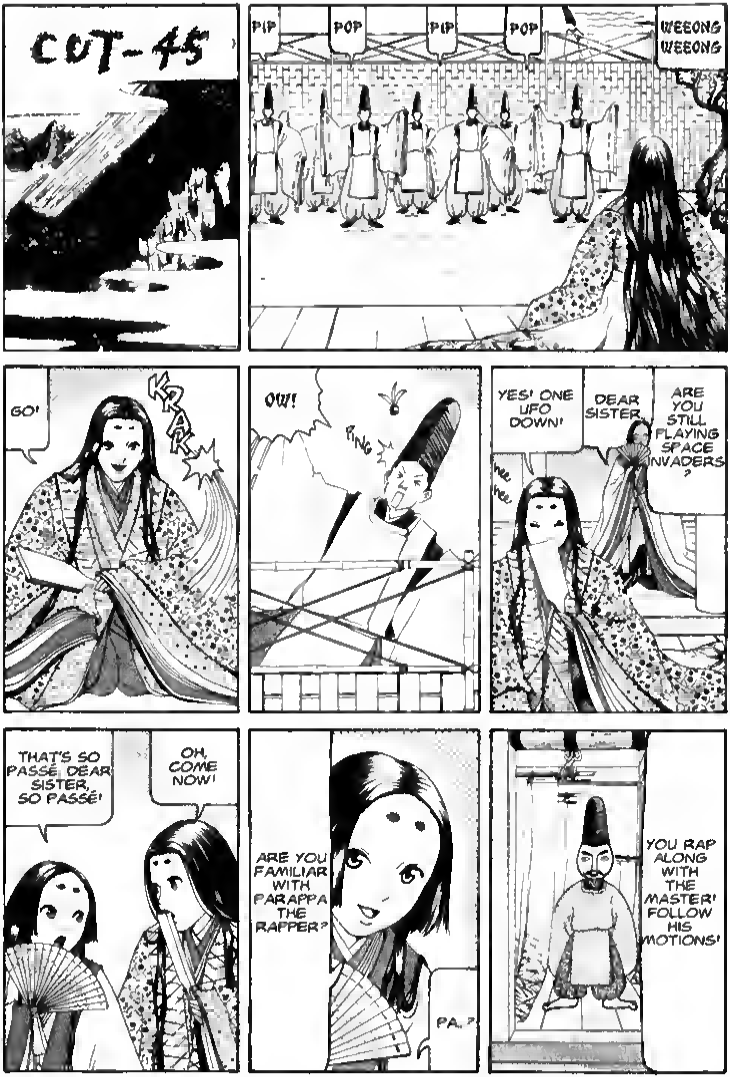
I'd spent the first 25 years of my life without ever running into a bizarre creep that made me feel like "This is it!" until I entered the Usamaru Program. In a week, I'd met the creep of my dreams! Life is beautiful.
—Usao Kawai, 28 (Setagaya)

My friends always say I have no luck with spastic weirdos, so I got up my courage and went to an Usamaru "Weird Singles" party! Now look at me! Thank you Usamaru!
—Mayuko Tanaka, 17 (Hachioji)

baaa baaa baaa baaa!! Baaa baaa baaa baaa!! baaa baaa baaa baaa!! baaa baaa baaa baaa!! Baaa baaa baaa baaa!! baaa baaa baaa baaa!!! Baaa baaa baaa baaa!!Baaa baaa baaa baaa!!
—Billy Goat 2 (Hokkaido)

CUT-44


GOOD
NOW LIFT YOUR SHIRT
HMM
GASP
SENSEI! THIS DOCTOR'S REALLY WEIRD!
!!
UM.. REALLY? ! I DON'T THINK SO!
...
HMM
...
HMM
SOME ENORMOUS ORGANIZATION SOMEWHERE..
..IS PLAYING PEEPING TOM DURING THIS PHYSICAL!
<SHE HASN'T CAUGHT ON, HAS SHE?>
COULDN'T BE! OUR PLAN IS FLAWLESS!>
000


CUT-45
PIP
POP
PIP
POP
WEEONG WEEONG
GO!
KYARK
OW!
RING
YES! ONE UFO DOWN!
DEAR SISTER,
ARE YOU STILL PLAYING SPACE INVADERS?
PEW! PEW!
THAT'S SO PASSÉ, DEAR SISTER, SO PASSÉ!
OH, COME NOW!
ARE YOU FAMILIAR WITH PARAPPA THE RAPPER?
PA..?
YOU RAP ALONG WITH THE MASTER! FOLLOW HIS MOTIONS!

DEAR SISTER, PLEASE LISTEN TO ME
THERE'S ALSO THIS! FINAL FANTASY A TRULY GRAND SCALE ENTER TAIN-MENT!
TOO GRAND-SCALE FOR ME I'M AFRAID! I FEEL FAINT!
Dear sister— Don't you know that games have already entered the Warring States Period?
WHAT DO I CARE?
Playing Space Invaders in this day and age! Tut tut!
BUT I ENJOY IT SO THERE!
...
TA!
ALL RIGHT...
...SO I'M ANTIQUATED!

(Paid Advertisement)

Don't let anyone call you Oyaji again!

The SHORT CUTS System, Part 2

4,000-year-old secret Chinese herbal mixture

3 months later

Amazing ancient elixir!!

桃 MOMO 色 IRO 娘 MUSUME

Drink our special formula and turn into a KO-GAL!

"I'm behind you 100%"

Usamarunosuke Furuya,
Chairman, Usamaru Dating Services, Ltd.

Just 3 bottles a day for 3 months and you'll be *totally transformed!*

1. Contains 1,000 Chinese herbs!!
2. It's herbal, so there's no side-effects!!
3. Tasty chocolate flavor!!

It's your own body... Do what you want with it!

(cut along dotted line)

PLACE FIRST CLASS POSTAGE HERE

YES! Please register me in the Usamaru Program!

WOW!

Usamaru Dating Services, Ltd.
XX-X3, Chuo-ku, Tokyo
JAPAN

Name _____ Sex _____
DOB _____
Address _____
_____ ZIP _____

Payment enclosed $ _____
Visa/MC # _____
☐ Bill me later

Circle the type of ko-gal you want to become

(Separate special formula for each type)

Type A Type B Type C Type D

Send in this postcard today!! Apply now and get this **Amazing Wish-Fulfillment Ring** for free!

I was at a complete loss when I was suddenly fired after working 30 years with the same company, but turning into a ko-gal changed everything! The president really likes me, and I got my job back!
—Takeo Kudo 52 (Nerima)

I'm a salesman for a firm making construction equipment! Ever since I became a ko-gal my sales figures have gone up ten-fold! Thanks to Usamaru, I'm #1 on our sales team!
—Hiroshi Fukuda, 45 (Sendai)

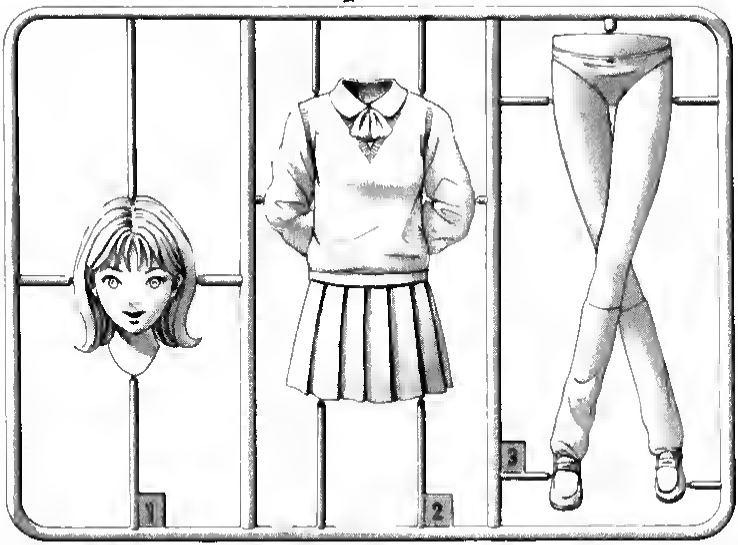
Now I can wear a schoolgirl's uniform whenever I want without sneaking around!
—Tadashi Hikage 55, and friends (Shinjuku)

What is family"?
Controversial work presents a daring vision of familial love!!
CUTE46
The "SHORT CUTS" System - Part 2
HUH.
MAYBE I'LL GIVE THIS A TRY
GLUG
3 months later...
HUH. IT REALLY WORKED
GLUG
MASARU!
WH WHADDA YA WANT, DAD?
WHAT'S WITH THAT HAIR COLOR?!!
YOU LOOK LIKE A PIMP!
I DON'T NEED THIS CRAP FROM A KO GAL!
OH YEAH? WELL LOOK AT YOU!
...
NAUGHTY-
-BOY!
UH, SORRY
WHAT AM I BLUSHING FOR?

Too close for comfort? Familial relationships undergo strange changes!
OUT-47
HI THERE, BOYS!
HELLO, MR YOSHIDA!
GEE, YOSHIDA, YOUR DAD'S A TOTAL BABE!
LUCKY PUNK!
HE MIGHT LOOK REALLY CUTE
..BUT INSIDE HE'S 100% OYAJI !!
PET BLACK ASIAN
SO MASARU..
GOT A GIRL FRIEND? HUH? DO YOU?
HEH HEH HEH HEH HIC
He's a total pain when he gets drunk
Walks around the house naked after his bath
HEY, THERE'S NO BEER IN HERE!
ONE TWO COME ON!
Makes me do his health regimen with him every morning (he's been doing it for 30 years)
His jokes are SO lame
HIC!
PIECE OF FISH... JUST DELISH!
THAT WAS A GOOD ONE HEH HEH
ARGH. WHAT AN OYAJI ..!
SIGH
COME ON, YOSHIDA! HE'S YOUR DAD!
A family falling apart and then

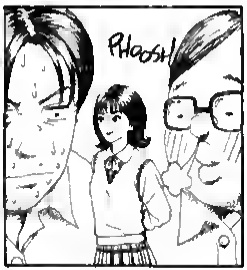
CUT-48
MASARU! STOP IT!
I CAN'T HELP IT!
I LOVE YOU, DAD!!
MARRY ME!!
PANT PANT
I HAVE A WIFE..
UH...
HI, DEAR.
THUD
YOU... HOME WRECKER!!
SMAK
TO THINK MY OWN SON WOULD STEAL MY HUSBAND FROM ME.. BLUB BLUB BLUB...
LISTEN TO ME, BOTH OF YOU!
YOU AND I ARE HUSBAND AND WIFE!
BLUSH
MASARU AND I WILL ALSO BE HUSBAND AND WIFE!
WHAT ?!
SO YOU TWO BECOME A COUPLE, TOO!!
That's right.
We can ALL enjoy wedded bliss!

CUT-49


1
2
3

...
I FOLLOWED THE INSTRUCTIONS.

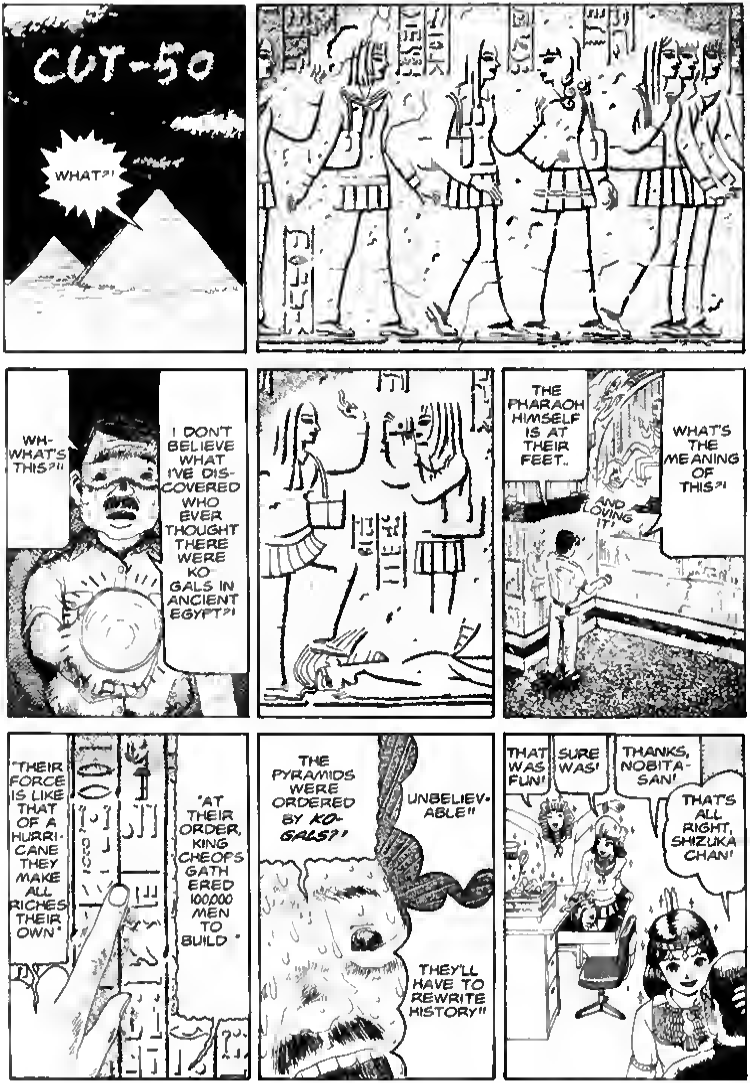
SO WHY DOES IT END UP LIKE THIS?!


PHOOSH!

THAT... IS SO CUTE...
I GOT IT AT THE SHIMADA MODEL STORE!
PAM
KISS
I KNOW THAT, SHOW-OFF!
GNASH GNASH

GOD DAM MIT!
BEAUTIFUL YUMIKO
100
THIS TIME, FOR SURE!

One month later
I'M COMPLETELY HOPELESS...


CUT-50
WHAT?!
WH-WHAT'S THIS?!!
I DON'T BELIEVE WHAT I'VE DISCOVERED WHO EVER THOUGHT THERE WERE KO-GALS IN ANCIENT EGYPT?!
THE PHARAOH HIMSELF IS AT THEIR FEET..
WHAT'S THE MEANING OF THIS?!
AND LOVING IT
"THEIR FORCE IS LIKE THAT OF A HURRICANE THEY MAKE ALL RICHES THEIR OWN."
"AT THEIR ORDER, KING CHEOPS GATHERED 100,000 MEN TO BUILD"
THE PYRAMIDS WERE ORDERED BY KO-GALS?!
UNBELIEVABLE!!
THEY'LL HAVE TO REWRITE HISTORY!!
THAT WAS FUN!
SURE WAS!
THANKS, NOBITA-SAN!
THAT'S ALL RIGHT, SHIZUKA CHAN!

Cut-47: The "exercises" here are more specifically, *kanpu-masatsu* a health regimen involving a daily rubdown with a dry towel. It's supposed to be good for your circulation, or something. This spartan practice takes place outside, in the early morning, stripped down to the waist (as you can see). It's an old fashioned practice associated with *oyaji*, of course.

Cut-50: The punchline of this strip rests on familiarity with the *Doraemon* manga, which is pretty much read (and seen, as anime) by every kid in Japan. It's about a cat from the future who helps a schoolkid. One of the things the cat does is allow the kid to travel through time through his desk drawer. The names mentioned in the last panel are the giveaway. "Shizuka" is the main girl character in *Doraemon*, and "Nobita" is the main boy character. Here you can see they've grown up some. Nobita still wears glasses, and Shizuka has become a *ko-gal*.

TRANSLATOR'S NOTES
By Akemi Wegmuller

Cut-33: I think this story works fine in English, but in Japanese it has more impact because young girls these days use "men's language" all the time so you really think the stalker is a man until the last panel for that reason. Ten or twenty years ago, you couldn't do a manga like this because the girl's feminine way of speaking would have been a dead giveaway from the start.

Cut-34: A paid date also often called "compensated dating" is of course a euphemism for prostitution by young girls, who are amateurs so this expression is used to distinguish their activities from prostitution as practiced by professionals. Also the girls are free agents and don't have pimps. They just do this as an "easy" way of earning a lot of money.

Cut-41: This is of course making fun of the national preoccupation with *ko-gals* likening it to a major religion like Buddhism which dominated people's lives in the 7th through 16th centuries or so. This was when the major temples were built, some of which feature enormous Buddhist statuary, like the Great Buddha in Nara's Todaiji and the large statue of Amida in Kamakura.

Cut-43: Shibuya, of course, is the shopping and entertainment district where the cool and glamorous go and maybe it's seen as a den of iniquity by upstanding mothers. Parco is a famous shopping center. "Shibuya sound" is from the Japanese *Shibuya kei*, referring to a brand of music made popular by Cornelius, Kahimi Karie, etc.

following "ad". The visual pun in this "ad" will be lost to non-Japanese readers. The word for "sweetheart" or boyfriend/girlfriend is *kaibito*, written with the kanji for "romantic love" and "person." The kanji for romantic love, *koi*, is very similar to the kanji for "strange" or *hen*. (They look alike, only the lower half is slightly different.) When *hen* is paired with "person," the resulting word is read *henjin*, which literally means "strange person." Kinsan and Ginsan are twin sisters aged well over 100 and are total celebrities, doddering though they are. And I have no idea who Pro Bowler Reiko is.

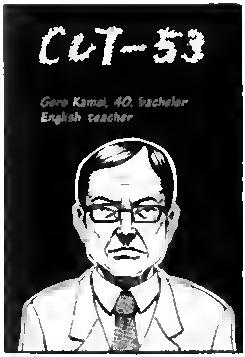
Cut-45: In the Imperial court during the 15th century young princesses used to amuse themselves by playing games like *hanetsuki*, in which a wooden paddle is used to hit a feathered shuttlecock. The princesses in this manga have devised pre-computer age versions of Space Invaders and other games. That's amusing enough as is, but non-Japanese readers will miss out on the fact that Usamaru came up with kanji creations for game terms. (UFO, Invaders, Final Fantasy, etc. are all written in Chinese characters.) The Warring States period was a period in Japanese history (1467-1568) characterized by constant warfare between small feudal states, so this is a reference to the current situation in the game industry. The last panel is designed to look like an old painted scroll of the Muromachi period (15th century).

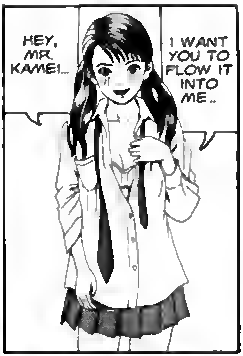
Cut-46: Another wacky Usamaru ad! I left *oyaji* as is, instead of translating it. It's one of the ways of saying "Dad," but is also used to denote a specific cultural type: the middle aged man. Like *ko-gal*, the word carries a lot of unspoken adjectives. In this case: coarse, slightly unclean, useless, vulgar, obnoxious when drunk (and also when sober), lousy sense of humor consisting of lame puns, etc. "Old fart" is the closest alternative I can think of.

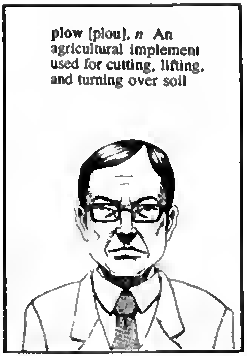
CUT-51
GASP!
PULP
IT'S A BANCHO!!
HE'S HUGE!
A STALK OF GRASS IN HIS MOUTH..
TEMPLE AMULET AND SABASHI
LONG COAT AND GETA CLOGS..
HE'S DEFINITELY THE REAL THING!
WOW! THAT'S THE FIRST TIME I'VE EVER SEEN ONE!
THUMP THUMP
WHO KNEW BANCHO STILL EXISTED IN TOKYO?
MOM! GUESS WHAT!
I SAW A BANCHO ON THE WAY HOME FROM SCHOOL!
REALLY? HOW UNUSUAL!
WHEN I WAS A YOUNG GIRL...
THEY WERE EVERY-WHERE!
REALLY?
There was always at least one in every class.
And you'd always see them fighting with the sun setting behind them

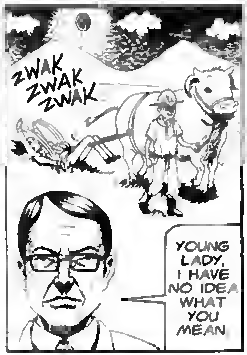
WHY'D THEY DISAPPEAR?
WELL...
KLINK KLINK
"Maybe it's because the city has no more of the empty lots, river banks and dusty schoolyards that bancha like so much."
And now for the next news item
The bancha which is currently in danger of becoming extinct has been declared a "protected species."
DID YOU HEAR THAT?
IT'S TOO LATE
A breeding program is being initiated at Uena Zoo with a captive bancha
NO STOPPING, PLEASE
BANCHO
MY GOD! THIS CROWD!
PLEASE KEEP MOVING
THERE HE IS!!
THAT'S THE ONE I SAW THE OTHER DAY!
...
OH
HE LOOKS SO SAD AND LONELY
Hey, he smiled! I bet he's remembering a sunset fight on the riverbank.
"PROTECTED," MY FOOT!
sniffle
THIS ISN'T HOW A BANCHO SHOULD LIVE!

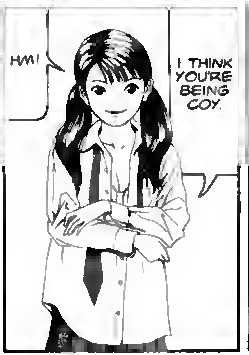
KLANG
KLANG
CUT-52
KLANG
I SWEAR, MY MATH GRADES TOTALLY SUCK!
ME TOO! MY DAD'S, LIKE, WAILING ON ME BIG TIME!
ZWUNK
ZWONK
Help!
AAUGH
THUNK
WHAT A BUMMER
UH-OH!
I THINK I KNOCKED OVER ANOTHER BUILDING!
WHO CARES? NOBODY'S GONNA NOTICE!
OH NO!
OLD KATOH'S AT THE GATE!!
GIRLS! I TOLD YOU, NO COMING TO SCHOOL IN ROBOTS!!
UH-OH!
HE SAW US!

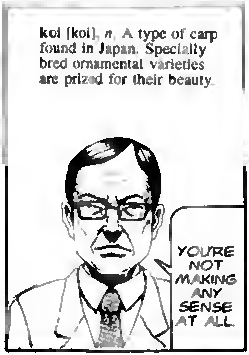

CUT-53
Goro Kamei, 40, bachelor
English teacher

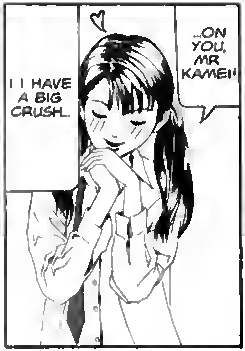

HEY, MR. KAMEI...
I WANT YOU TO PLOW IT INTO ME..

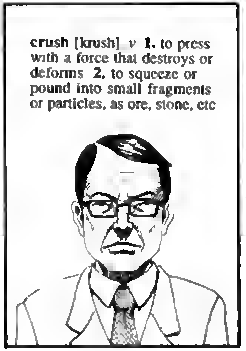

plow [plou], n. An agricultural implement used for cutting, lifting, and turning over soil

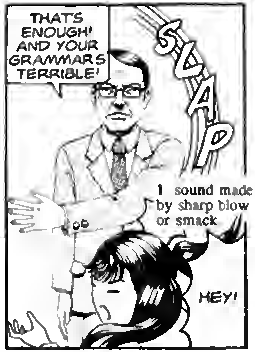

ZWAK ZWAK ZWAK
YOUNG LADY, I HAVE NO IDEA WHAT YOU MEAN


HM!
I THINK YOU'RE BEING COY.


koi [koi], n. A type of carp found in Japan. Specialty bred ornamental varieties are prized for their beauty.
YOU'RE NOT MAKING ANY SENSE AT ALL.

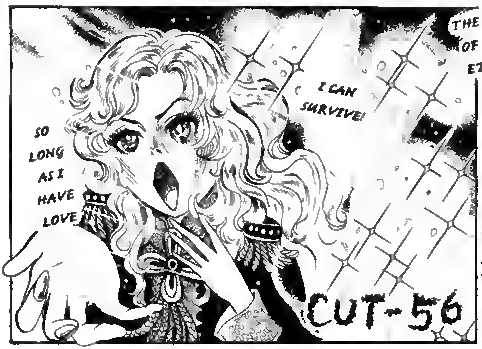

I HAVE A BIG CRUSH...
...ON YOU, MR KAMEI!

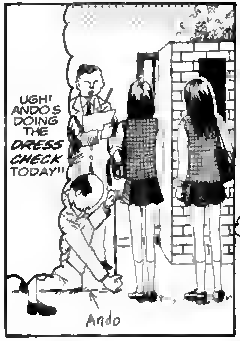

crush [krush] v. 1. to press with a force that destroys or deforms 2. to squeeze or pound into small fragments or particles, as ore, stone, etc


THAT'S ENOUGH! AND YOUR GRAMMAR'S TERRIBLE!
SLAP
1 sound made by sharp blow or smack
HEY!

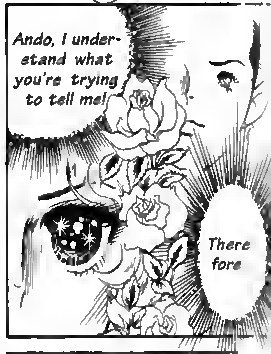
WHAT ?!
A HOMICIDE ?!
CUT-54
GORILLA, OCHO-SAN, TO THE CRIME SCENE NOW!
YES, SIR!
JEANS, YAMA-SAN, AND BARE-ASS, CANVASS FOR WITNESSES!
YES, SIR!
HUH ?
LET'S GO, BARE-ASS!
HUH ?
GET MOVING, BARE-ASS!
"BARE-ASS"..?
SINCE WHEN AM I "BARE-ASS"?
SORRY, BARE-ASS, WE GOT CALLED TO A MEETING.
EH?
YOU STAY HERE, BARE-ASS, AND CONTINUE LOOKING FOR WITNESSES!
HUH ?
WHAT MEETING?
IT SOUNDS FISHY...
ALL RIGHT, WE'RE GETTING CLOSE
CALL PANTY-FLASH "BARE-ASS"
PANTY-FLASH BECOMES BARE-ASS!
PANTY-FLASH IS STARTING TO THINK OF HERSELF AS BARE ASS.
IF THIS WORKS, WE GO TO THE NEXT STEP — TO TURN HER INTO A TOPLESS DETECTIVE!!
SOB
OOPS

WHAT?!
A DRIVE BY SHOOTING?!
CUT-55
GULP
EVERY ONE HERE?
THE PERP IS ON THE RUN!
IF WE DON'T CATCH HIM RIGHT AWAY, WE'LL LOSE HIM!
BUT IF PANTY-FLASH REFUSES TO BECOME BARE ASS...
AW SHOOT!
YEAH.
SIGH
WE JUST CAN'T GET MOTIVATED!
WHAAAT?!
OH, ALL RIGHT ALL RIGHT!
HURRY UP AND GO AFTER HIM!
WOO-HOO
CLAP CLAP CLAP
OK, BARE ASS, GO CHASE HIM DOWN!
THE REST OF US HAVE A MEETING!
HEH?
YIPPEE!
CHEERS!
LET'S CELEBRATE
OOPS.


SO LONG AS I HAVE LOVE
I CAN SURVIVE!
THE POWER OF LOVE IS ETERNAL!
CUT-56
TAKARAZUKA SENPAI IS AT IT BRIGHT AND EARLY TODAY!
SHE LOOKS GREAT!

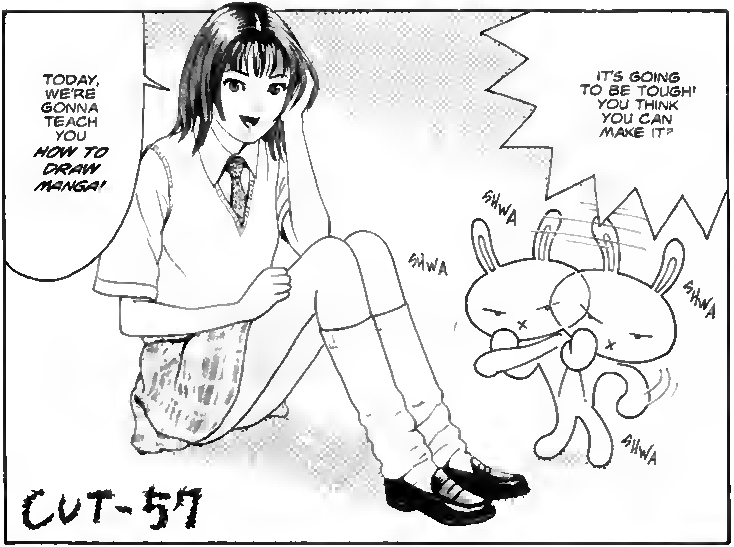

UGH! ANDO'S DOING THE DRESS CHECK TODAY!!
Ando

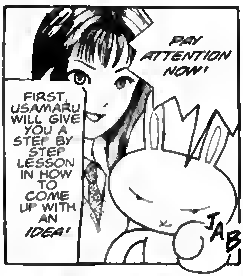
SABER
PERM
STAGE MAKE UP
COSTUME
HORSE
ALL PROHIBITED!!

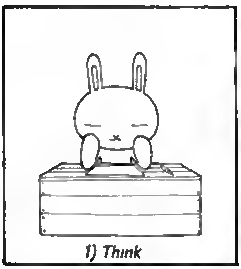

Ando, I understand what you're trying to tell me!
There fore

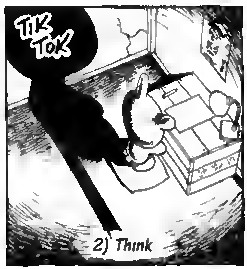
I will risk my life!
To reepond to your love!

GOT IT OUT OF YOUR SYSTEM?
YESSIR
SORRY

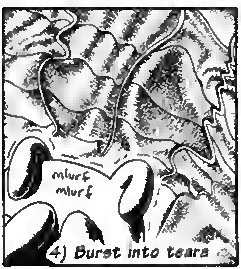

TODAY, WE'RE GONNA TEACH YOU HOW TO DRAW MANGA!
IT'S GOING TO BE TOUGH! YOU THINK YOU CAN MAKE IT?
SHWA
SHWA
SHWA
SHWA
CUT-57


PAY ATTENTION NOW!
FIRST, USAMARU WILL GIVE YOU A STEP BY STEP LESSON IN HOW TO COME UP WITH AN IDEA!
JAB

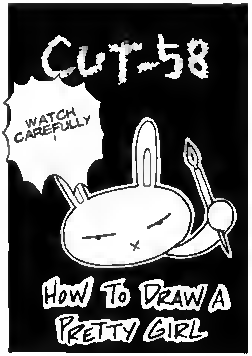

1) Think

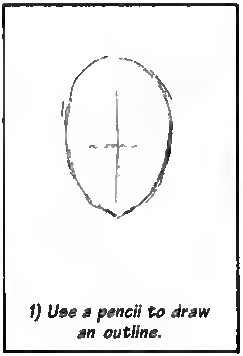

TIK TOK
2) Think

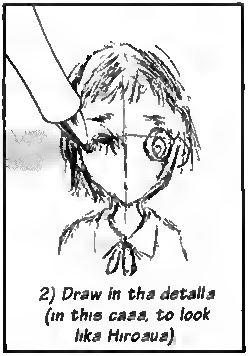
TIK TOK TIK TOK TIK
3) Hear the clock get louder and louder


mlurf mlurf
4) Burst into tears

DON'T COME LOOKING FOR ME
NOW IT'S YOUR TURN!

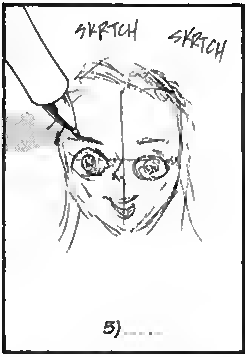

CUT-58
WATCH CAREFULLY
HOW TO DRAW A PRETTY GIRL

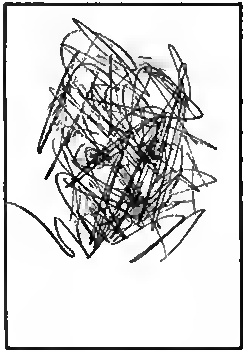

1) Use a pencil to draw an outline.


2) Draw in the details (in this case, to look like Hirosue)

3).....

4) Use an eraser to erase and start all over again


SKRTCH
SKRTCH
5).....

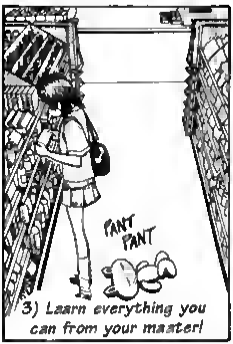


MOM & Dad, don't come looking for me.

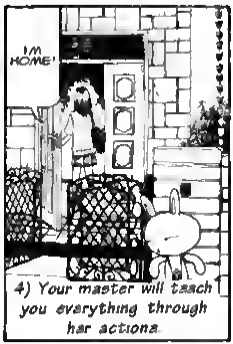
急募
USAMARU, THERE ARE OTHER TRADES. COME HOME.

1) Becoms an apprentica to a master!

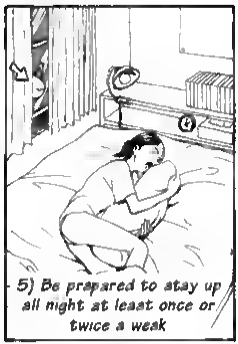
2) At first, a gung-ho spirit is more important than technique!



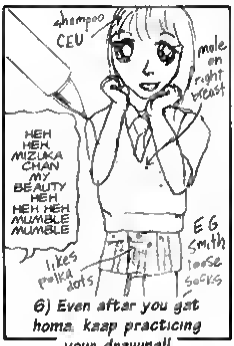
3) Learn everything you can from your master!



4) Your master will teach you everything through her actions

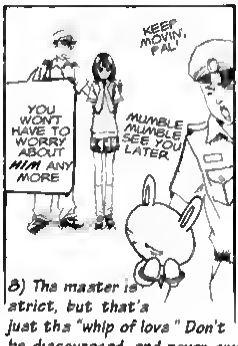


5) Be prepared to stay up all night at least once or twice a week


shampoo CEU
mole on right breast
HEH HEH MIZUKA CHAN MY BEAUTY HEH HEH HEH MUMBLE MUMBLE
likes polka dots
E G Smith loose socks

6) Even after you get home, keep practicing your drawing!!

7) When you think you did a good job, show your master!!



8) The master is strict, but that's just the "whip of love." Don't be discouraged, and never give up!

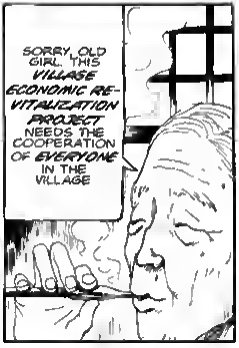
CUT-60

ALL RIGHT, SENSEI, WHY DON'T WE GET STARTED?
SHORTCUTS CLASSROOM
HOW TO MAKE SHORT CUTS
PREPARE MEAT, AN EGG BREAD CRUMBS, FLOUR AND OIL!
FIRST, FOUND THE MEAT TO MAKE IT TENDER.
THIS PART'S IMPORTANT
THAK THAK THAK
SPRINKLE WITH SALT AND PEPPER, THEN LIGHTLY COAT WITH FLOUR.
NEXT, DIP IT IN THE BEATEN EGGS THEN IN THE BREAD CRUMBS.
SENSEI, IS THIS REALLY HOW YOU DRAW MANGA?
HEAT THE OIL TO 180 DEGREES CELSIUS.
IGNORING HER
WHEN IT'S FRIED A GOLDEN BROWN COLOR QUICKLY REMOVE FROM THE OIL.
AND THEN
SHWZZZ
CUT THE MEAT INTO SMALL BITS!!
THIS IS THE TRUE--
I HOPE YOU'RE NOT GOING TO SAY "SHORT KATSU!"
!!
OH!

WELCOME TO THE VILLAGE OF THE KO-GALS
C.C.T-6!
KO-GAL PIMPING
LOOSE SOCKS
NAVY BLUE

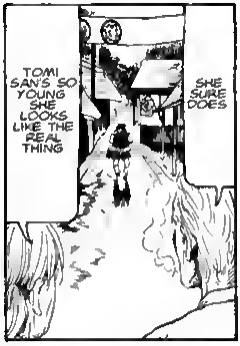
UMPH. OH MY.
REST AWHILE YONE SAN

HEY MAYOR
HOW LONG WE GOING TO DO THIS?


SORRY OLD GIRL, THIS VILLAGE ECONOMIC RE-VITALIZATION PROJECT NEEDS THE COOPERATION OF EVERYONE IN THE VILLAGE

'STEAD OF DIGGING A HOT SPRING, WE STAKED EVERYTHING ON THIS KO-GAL THING
BUT WE CAN'T BE A "VILLAGE OF THE KO-GALS" WITHOUT ANY KO-GALS AROUND
UFF

SO I GUESS IT'S YOUR TURN, TOMI-SAN
ALL RIGHT THEN, I'LL MOSEY 'ROUND A BIT


TOMI SAN'S SO YOUNG SHE LOOKS LIKE THE REAL THING
SHE SURE DOES

CUT-62
USAMARU FURUYA PRESENTS
LOVE LOVE SHOW
HIYA EVERYBODY! NA-CHA!
CLASS, THIS IS MARIKO YAMADA. SHE JUST MOVED BACK FROM THE U.S. TO JAPAN
I WAS A CHEERLEADER AT MY AMERICAN HIGH SCHOOL, SO MY BODY'S SUPER FLEXIBLE JUST LIKE LISA KENNEL'S!
hahaha hahaha
WHO THE HELL IS LISA KENNEL?
WHAT A GORGEOUS GUY!!
OHHH
POP!
EEE!
PON
WOW! KIDS FROM AMERICA REALLY ARE DIFFERENT...
SHUUUUUUUUU

UMM... WELL... LET'S FIND YOU A SEAT...
BUG BUG BUG BUG
THAT'S OKAY TEACH, I'LL BE FINE RIGHT HERE!!
HEY !!
PAFU PAFU
HI THERE BIG BOY, I'M MARIKO...
UH... I'M... UH, KUSUMI...
PANT PANT PANT PANT
WHAT?!
DID YOU SAY "KISS ME"?
POP!
BOYOYON
HEY, WAIT A MINUTE...
Smoooch
I'M GOING WITH SOMEONE NOW!
ME?
SO PLEASE, I'M FLATTERED, BUT I REALLY DON'T...
YIKES!
GONE!
100 tn
100
KICKLE
KUSUMI! PLEASE GO OUT WITH HER!
100 tn
GOOOOOO

CUT-63

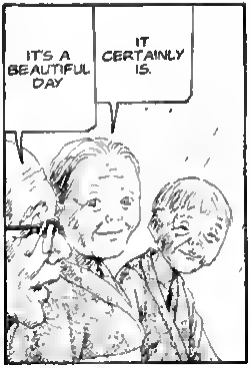
The Story of Zero Boy
Zero Boy was never noticed by anybody
ZZZZ
HUBBUB HUBBUB HUBBUB
WHAT?
So sometimes he found himself in situations like this
YOU KNOW?
EEK!
BOOBIE TOUCH!
REALLY
YUCK, I HATE RUNNING
But nobody ever knew he was there.
EEK!
GASP
PEEPING TOM!
SOICHIRO! GET OUT!!
Zero Boy didn't know whether he should feel happy or sad about this.
PEEK

CUT-64
The girl of Zero Boy's dreams..
His classmate, Maria.
Zero Boy always got to school before everyone else
CREEK
MMM.. MARIA..
He enjoyed having the classroom to himself
SQWEEK
PANT
SQWEEK
PANT
SQWEEK
PANT
Maria
Maria
Ma--
OOOF!
OH NO" I FELL ASLEEP "
IF YOU SUBSTITUTE 9 FOR THIS X..
HUH ?!
But Zero Boy was so unobtrusive that Maria never even noticed he was there
N NOW WHAT ?!
OOPS!
WHAT'S THE MATTER, MARIA?
OH, UM, NOTHING..
SNIF SNIF SNIF
Zero Boy loved Maria so much that even her farts gave him joy

CUT-65
Maria's prize possession
A photograph of Soichiro
Zero Boy decided to conduct an experiment.
THUD
THUD
THUD
SEE YOU TOMORROW!
He wanted to see how long he could go without Maria noticing him.
I'M HOME!
THUMP
THUMP
THUMP
I'M STARVING!
SHAAA
GOOD NIGHT SOICHIRO
...
SO MARIA HAS A CRUSH ON SOICHIRO...
...
Still, if he could lie next to Maria like this, he didn't care if she didn't notice him.
All he really wanted, he realized, was to watch her sleeping face every night.

CUT-66

BZZ BZZ
CHIRP CHIRP


IT'S A BEAUTIFUL DAY
IT CERTAINLY IS.

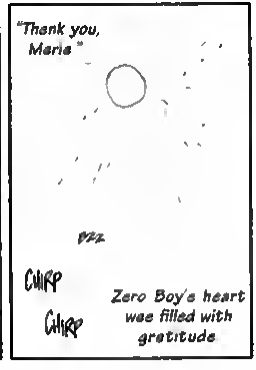
Zero Boy was very happy
Although Maria still didn't know he was alive

He had been the one who brought her together with her husband, Soichiro
ARGH!
EEK!
WHUMP

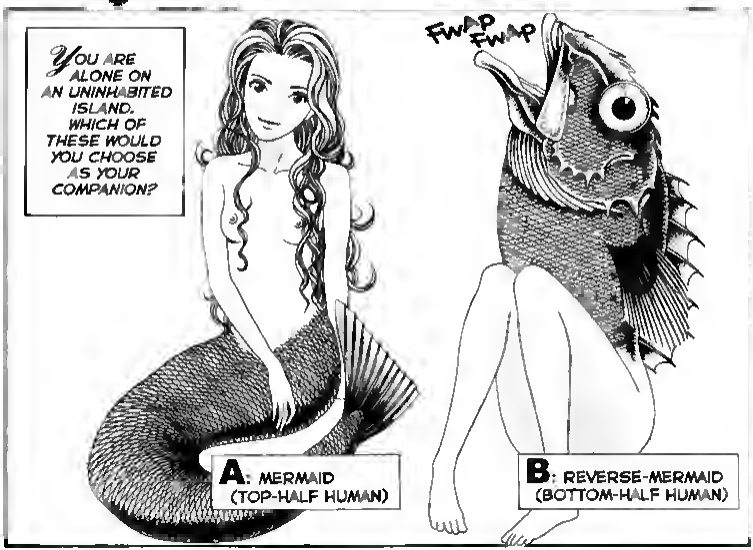
Who held her hand in the delivery room when she gave birth while Soichiro was out of town.
THE BABY'S ALMOST THERE!
PUSH!

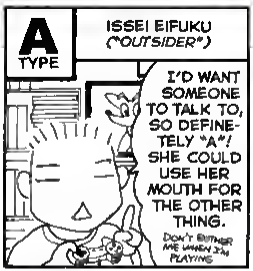
And who, when her son had the flu, stayed by the child's bedside all night

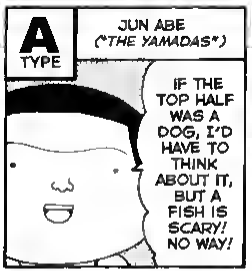
When he closed his eyes, precious memories like these flitted across his mind, one by one

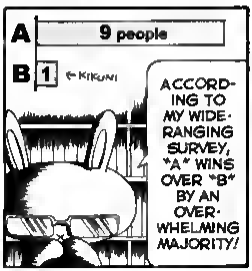

"Thank you, Maria."
BZZ
CHIRP
CHIRP
Zero Boy's heart was filled with gratitude

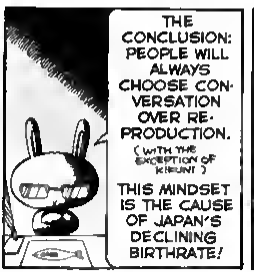
CUT-67 Usamaru Report No.1


YOU ARE ALONE ON AN UNINHABITED ISLAND. WHICH OF THESE WOULD YOU CHOOSE AS YOUR COMPANION?
FWAP FWAP
A: MERMAID (TOP-HALF HUMAN)
B: REVERSE-MERMAID (BOTTOM-HALF HUMAN)


A TYPE
ISSEI EIFUKU ("OUTSIDER")
I'D WANT SOMEONE TO TALK TO, SO DEFINETELY "A"! SHE COULD USE HER MOUTH FOR THE OTHER THING.
DON'T EITHER ARE WHEN I'M PLAYING

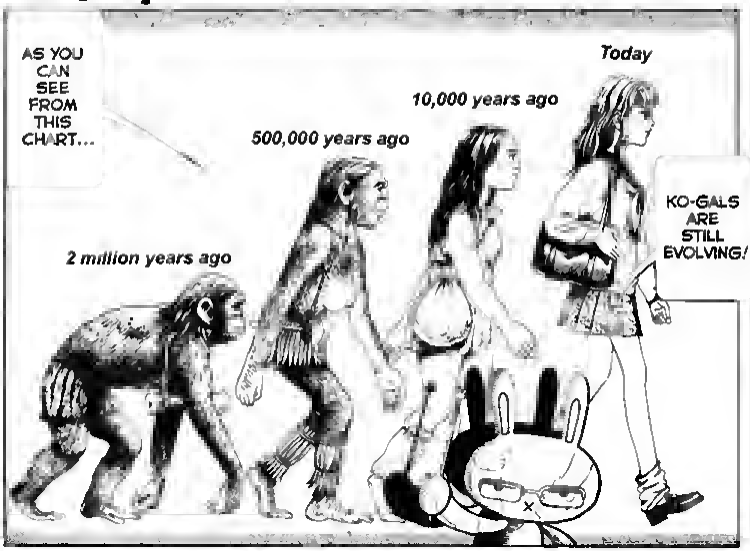




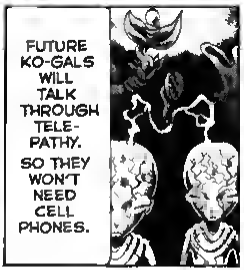

THE CONCLUSION: PEOPLE WILL ALWAYS CHOOSE CONVERSATION OVER REPRODUCTION.
(WITH THE EXCEPTION OF KIKUNI)
THIS MINDSET IS THE CAUSE OF JAPAN'S DECLINING BIRTHRATE!

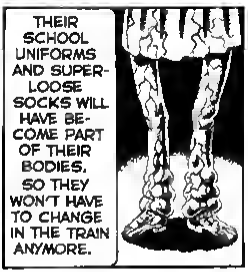
YOUNG READER, THE FUTURE IS IN YOUR HANDS!
GROW UP INTO A SPLENDID ADULT WHO CAN GET IT UP...EVEN IF YOUR PARTNER HAS A FISH FACE!
LIKE KIKUNI!

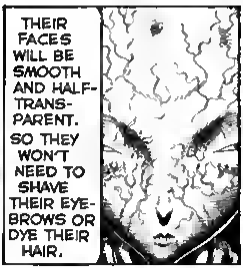
CUT-68 Usamaru Report No 2

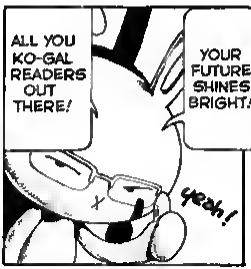


Conceptional View of Future Shibuya




THEIR SCHOOL UNIFORMS AND SUPER-LOOSE SOCKS WILL HAVE BE-COME PART OF THEIR BODIES.
SO THEY WON'T HAVE TO CHANGE IN THE TRAIN ANYMORE.

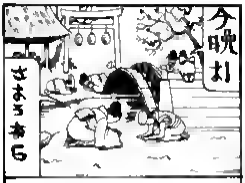




CUT-69
THIS IS PINGA, WHO HAS CROSSED TIME AND SPACE TO JOIN US FROM THE CONTINENT OF MUU
HEY EVERY-BODY! NICE TO MEET YOU!
HOW CUTE!
YEAH.
6 SEC-ONDS ?!
FOR 69 METERS?!
A COUPLE DOING WHAT ON TOP OF THE SKY-SCRAPER?
HOW COULD YOU SEE THAT?
A GENIUS...
KWANG
KWANG
KWANG
PINGA, YOU'RE AMAZING!
YOU'RE SO CUTE!
WE TOTALLY RESPECT YOU!
IN MUU, I WAS WAY BEHIND THE OTHER KIDS.
WHAAT?!
IF THE PEOPLE OF MUU GOT SERIOUS, THEY COULD TAKE OVER THE WORLD.
WOW.
GULP

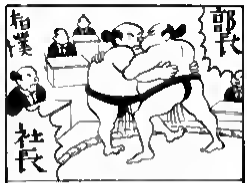
CUT-TO
HEY, THAT'S SOME FLOWER, PINGA!
IN MUU, EVERY-BODY WEARS ONE!
IT EATS BAD BUGS!
HEY, GIRLS...
WHADDAYA SAY? ₹30,000 EACH?
PWONG
CHOMP
CHOMP CHOMP QUISH QUISH
Ugh!
THREE DAYS LATER
UMM... HAS IT GROWN?
THERE ARE TOO MANY BAD BUGS IN THIS COUNTRY!

CUTE!!
WE HAVE ANOTHER NEW STUDENT TODAY.
THIS IS MUKU, A BIGFOOT.
GGO
HOW CUTE!
OOH!
JUMP JUMP JUMP
75 SECONDS...
SO CUTE!
SNORR
HOW SWEET!
SSHH!
YOU'LL WAKE IT UP!
TOO CUTE...
PAT PAT PAT
MUKU-CHAN, YOU ARE SIMPLY ADORABLE!
COME ON, LET'S PLAY!
...
BLUSH
THAT IS SO CUTE...
IF BIGFOOTS GET SERIOUS, THEY COULD TAKE OVER THE WORLD.
GULP



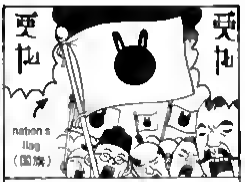
Japanese people bow everywhere.
(日本人はどこでもお辞儀をします。)

Failing to do so, one will get slain by a samurai.
(お辞儀をしないと、侍に切られてしまいます。)



Japanese people must be good at sumo wrestling in order to get promoted.
(日本人は、相撲が強くないと出世できません。)

Geisha-girls and manga ease those fatigued bodies of men.
(そんな疲れた体を癒すのが芸者遊びと漫画です。)



In fact, reading "short cuts" is a national duty.
(中でも、「ショートカッツ」を読むことは国民の義務とされています。)

Failing to read this one will get slain by a samurai.
(読まないと、侍に切られてしまいます。)

CUT-73
PANTY-FLASH.
YES?
YOU...
YOU'RE WEARING SHORTS UNDER THAT SKIRT, AREN'T YOU?
YES-SIR.
FERCHRIS-SAKES, HOW SERIOUS ARE YOU ABOUT THIS JOB!?
DO YOU HAVE ANY IDEA WHAT KIND OF HOPES BOSS PUT INTO YOUR NICKNAME?
KNW
JEANS, LEAVE IT.
WE ALL BEAR SOME RESPONSIBILITY FOR PANTY-FLASH TURNING INTO SHORTS-FLASH.
SIGH
SIGH
AS OF TODAY, OUR SECTION IS...
DISBANDED!!
SOB
WHAAAT?!
IS WEAR-ING SHORTS UNDER YOUR SKIRT...
SUCH A CRIME?

CUT-TU-
MY BAAAAAG!
BOING
HELP!!
SOMEBODY GO AFTER HIM!!
HEY, SHE'S WEARING SHORTS!
SHORTS'RE NO GOOD.
YEAH, THEY JUST DON'T DO IT FOR ME!
HUH?!
TM/ TMP TMP
OH, ALL RIGHT, ALL RIGHT!
I'LL TAKE OFF THE SHORTS ...!
THATTA WAY!
GET HIM!!
"PANTY-FLASH"... IT'S MY MOST POWERFUL WEAPON...
BOSS... I'M SORRY.
LET'S HAVE A TOAST.
YIPPEE!

CUT-75

GYA HA HA HA HA
YUK YUK YUK YUK
TMP TMP TMP
TMP TMP TMP
GYA HA HA HA HA
BYE-O-NARA!
GOO-EYE!
TMP TMP TMP
GYA HA HA HA HA
YUKYO
I'M HYOOO-OOME!
GYAACH!
IT'S...
...A TURD!!
WHO-WHOSE IS IT???
YUCKO-RAMA!
WAARF
BOO!
SHOCK!
YECH!
HEEEEY... WHADDYA DOING?!
GUNGH!
IT'S A...
SHIT-PERSON!
GUAAAA
MAWMM-MM.... IT'S MEEE....
WHAAAT?!

YOU'RE... YOU'RE MAKO?!
SOMEBODY LAID A TURD IN THE ENTRANCE...
I'M GOING TO FIND OUT WHO DID IT AND CRUCIFY THEM UPSIDE DOWN!!
LICK
THAT NIGHT AT MAKO'S HOUSE... KYAK KYAK KYAK...
THE TURD TRIAL SHALL NOW BEGIN!
THIS IS THE TURD IN QUESTION.
TAKE A CLOSE LOOK RIGHT HERE...
PUFF
YOU CAN SEE KERNELS OF CORN, WHICH WE HAD FOR BREAKFAST...
EVIDENCE THAT THE PERPETRATOR IS SOMEONE IN THIS VERY HOUSE!!
OOPS
I JUST REMEMBERED!
THE ONE WHO LAID THAT TURD...
WAS ME!!
I CAME HOME FROM SCHOOL AND COULDN'T HOLD IT LONG ENOUGH TO GET TO THE TOILET...
...SO I JUST POOPED ON THE FLOOR AND WENT OUT TO PLAY!
SLERP
BUT THEY CAN'T PROVE IT, SO I'M SAFE!
HERE, LET ME SMELL IT.
SNIF SNIF SNIF
THIS IS DEFINITELY A KO-GAL TURD!!
BLOZY
GYARGH, I'VE BEEN CAUGHT!!
HOW WOULD YOU KNOW A THING LIKE THAT?!
FORGIVE US, PLEEEZE!
HUMPH!

Cut-61: Rural villages in Japan are fast becoming depopulated as young people move to the cities where the jobs are and only old folks remain. In response many villages in the hinterlands have initiated *mura-okoshi* (literally, "raise the village") revitalization projects designed to attract visitors, and in some cases, new residents. The most typical pattern is to dig an onsen and become a hot spring resort, but there are also places that plant lavender fields and other herbs, or have some other city dweller-drawing gimmick. Often there will be some local natural product, with shops selling everything from cake to liquor to noodles to ice cream made from it. So this village forused on the *ko-gal* boom nationwide and decided to capitalize on it by becoming a "*ko-gal* village." In the first panel, the sign with the *kanji* in the circle is a visual pun. The *kanji* says *cha*, or tea, and tea is often advertised in this way, with a circle around it. *Cha* is also the word for brown, and *chapatsu* refers to hair bleached brown. So on these signs, it says *patsu* in *katakana* under the tea symbol—because of course bleached hair is an important part of *ko-gal* culture. (Whew!)

Cut-62: This is a send up of the differences between Japanese manga and American cartoons where everything is so much more exaggerated. Since Mariko has just returned from some years in the States, she's become an American cartoon character in the tradition of Bugs Bunny.

Cut-63: In Japanese schools, students often change for gym in the classroom (they don't have locker rooms), in which case, boys and girls take turns.

Cut-72: This is obviously a send up of Western stereotypes of Japan, but English-only readers will lose out on the satirical visual dimension of the writing. Many of the kanji characters are inverted, mirror-imaged, or otherwise wrong—a spoof on (erroneous) Japanese writing on T-shirts, hats, and tattoos that are often found abroad.

Cut-73: "Shorts" here means those dark colored snug shorts that fit right over your underwear, often worn by girls wearing miniskirts so their panties don't show. They're also worn in gym class.

Cut-75: This cut is an homage to Makoto-chan, a very popular gag manga character of the seventies created by the famous horror manga artist Kazuo Umezu. Furuya here turns Makoto-chan into a *ko-gal*. I remember reading *Makoto-chan* and getting grossed out even as a child. He was a manic little kid with this same pageboy hairdo sort of an out-of-control id, and curly turds featured prominently in the coarse, over-the-top, scatological humor. He also talks in a distinctive way, which is preserved here. Here he has become "Mako," a girl's name.

TRANSLATOR'S NOTES
By Akemi Wegmuller

Cut-51: The *bancho* is a type that regularly appeared in manga and TV animation in the sixties and early seventies. This strip brilliantly brings together a commentary on the treatment of endangered species—forced to live out their lives in the artificial environment of zoos—with a look at how much Japan has changed as reflected in the popular art form of manga. *Bancha* is in the dictionary as "juvenile gang leader." I thought about using "J.D.," which is a similarly archaic term, or "hooligan." But since *bancho*, as used in this strip, is a very specific cultural type, I decided against it. *Sarashi* is a long strip of white cotton cloth wrapped around the midriff. It used to be worn by samurai under their kimono, to make it harder to be wounded in sword fights. Because this is so tough, yakuza and young ruffians wore *sarashi* until fairly recently as a sign of their badness. *Geta* are the wooden sandals the *bancha* wears on his feet. They used to be the most common form of footwear, especially for poor and working class people, but today hardly anyone wears them anymore.

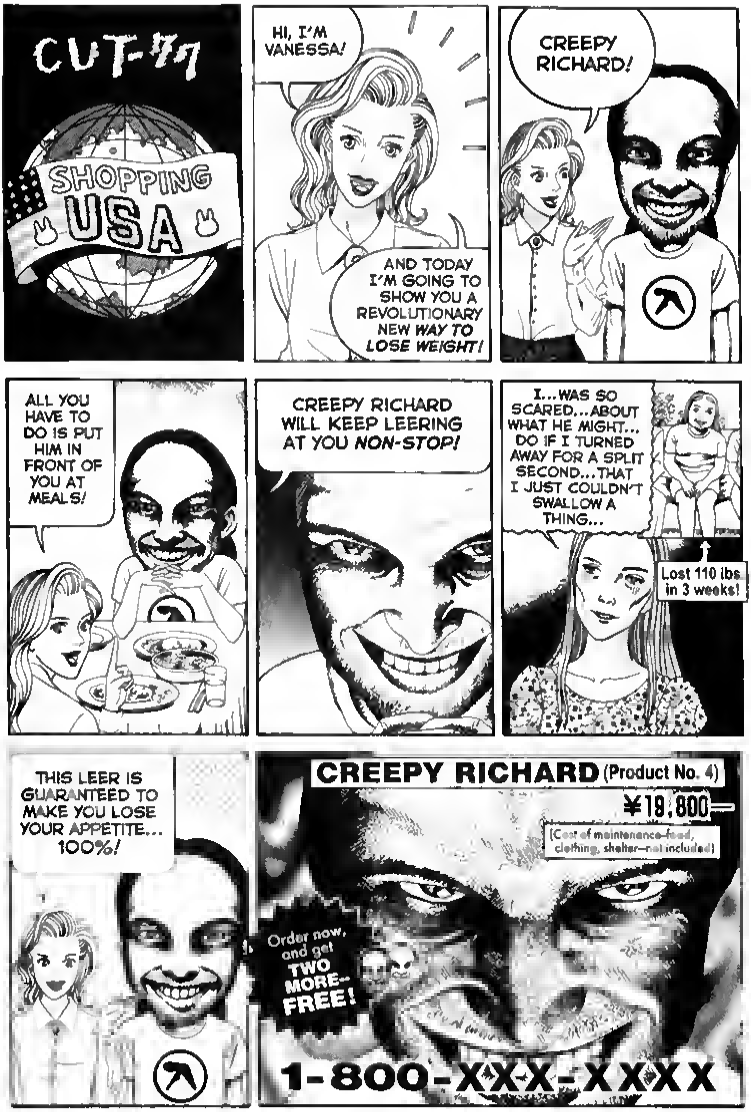
Cut-56: You're may be familiar with the all-female Takarazuka Revue. I see it basically as *shoja manga* come to life: the "men" look just like *shoja manga* men—beautiful and androgynous, without any threatening Stanley Kowalski type testosterone—and the overwhelming majority of fans are women. The theme always seems to be undying, romantic love, and it's always very cheesy and dramatic. Since *Berubara* (aka *Berusaiyu no Bara*, or "The Rose of Versailles") was such a huge phenomenon, also as a manga, your readers may know it too. In case they don't: this long-running Takarazuka hit featured the cross-dressing Oscar (a woman dressed as a male officer in Paris during the French Revolution), who was in love with Andre, another officer. Here, "Takarazuka senpai" is dressed as Oscar, while Mr. Ando is turned into "Andre" because his name is so similar. *Senpai* is a term your readers might know, so I used it. It denotes an upperclassman. I wrote "dress check" but *fuuki* refers to more than that: strict schools don't allow any makeup, earrings, or other jewelry, dyed hair, etc. Ando's measuring the height of their skirts, as strict schools even have rules about that.

Cut-58: Do know about Ryoko Hirosue? She's in tons of commercials, TV dramas, movies, etc. She recently starred in a film by Luc Besson called *Wasabi*.

Cut-59: This is a spoof on the Japanese system of apprenticeship: where a young apprentice will move into the master's house and live there for years. At first, he's not much more than a personal servant, seeing to the master's needs, but by being there he's given the all-important opportunity to observe. Japanese apprentices have to "steal" all their masters skills, which is alluded to in panel 4. Eventually, after he's proved himself worthy through his attention, sensibility, hard work, talent, etc., the master will actually start to teach him stuff, but this can be years down the road. Japanese masters are notoriously gruff and severe, and earning praise from them virtually impossible, this is what Furuya refers to in the final panel.

Cut-60: In Japan, deep fried breaded cutlets (like schnitzels) are called "katsu," while "cuts" as in *Short Cuts* is pronounced "kattsu."

CUT-76
SHOPPING USA
HI, I'M VANESSA!
AND TODAY I'M GOING TO SHOW YOU A REVOLUTIONARY NEW CLEANSER!
SAMMY-CLEAN!
THOSE STUBBORN GREASE-STAINS IN THE KITCHEN...
GONE IN A JIFFY!
KLAP KLAP KLAP
IN THE TUB...
KLAP KLAP KLAP
...AND ON THE CAR!
KLAP KLAP KLAP
IT'S EVERYTHING YOU NEED FOR YOUR WHOLE HOUSE TO BE SPIC AND SPAN! 100% SAFE AND ENVIRONMENTALLY FRIENDLY!
SO CALL RIGHT NOW!
LEAVE IT TO ME!
SAMMY-CLEAN (Product No. 3)
¥19,800—
(Shipment not included)
All major credit cards accepted
Order now and get this detergent FREE!
1-800-XXX-XXXX


CUT-77
SHOPPING USA
HI, I'M VANESSA!
AND TODAY I'M GOING TO SHOW YOU A REVOLUTIONARY NEW WAY TO LOSE WEIGHT!
CREEPY RICHARD!
ALL YOU HAVE TO DO IS PUT HIM IN FRONT OF YOU AT MEALS!
CREEPY RICHARD WILL KEEP LEERING AT YOU NON-STOP!
I...WAS SO SCARED...ABOUT WHAT HE MIGHT... DO IF I TURNED AWAY FOR A SPLIT SECOND...THAT I JUST COULDN'T SWALLOW A THING...
Lost 110 lbs. in 3 weeks!
THIS LEER IS GUARANTEED TO MAKE YOU LOSE YOUR APPETITE... 100%!
CREEPY RICHARD (Product No. 4)
¥19,800—
(Cost of maintenance—food, clothing, shelter—not included)
Order now, and get TWO MORE FREE!
1-800-XXX-XXXX

...AND THEN MY PARENTS ABAN-DONED ME...
...AND THE WOLF GOD MORO RAISED ME...
CUT-78
...AND THEN THE BEAST GODS DECLARED WAR ON THE HUMANS...
...AND THEN THE NIGHT SPIRIT CAME OUT...
GLAZE
IT'S A MIRACLE...
THOSE SAVAGE BEASTS ARE BORED TO DEATH...
...LISTEN-ING TO HER DRONE ON AND ON...
THE END
DIDJA LIKE IT?
Ehhhhh...
PRINCESS MONOTONE

I'M BEING... GROPED!!
CUT-79
TWO, NO...
THREE HANDS ON MY-
THEIR EYES ARE ALL BLOOD-SHOT...
THEY'RE IN A TOTAL TRANCE...
THIS IS IN-SANE...
COUNT-LESS HANDS REACH-ING FOR MY BUTT...
PHOOSH
WOW, I FEEL SO...
AHHH AHHH AHHH
SANCTI-FIED.../

OH NO!
I AM SO LATE!
I'M PRACTICALLY FLUNKING OUT OF FIRST PERIOD...
ALL I NEED IS ANOTHER TARDY!
BYE, MOM!
WAIT!
TMP TMP TMP
HI! WE'RE LATE!
OMIGAWD!
MAI! WHAT'S GOING ON WITH YOUR UNIFORM?!
CUT-80
EEEK!
IT'S CUZ I WAS IN SUCH A HURRY THIS MORNING!!
HOW EMBARRASSING... IT'S THE WRONG WAY AROUND!!
....
HUH?
IF I DO A HANDSTAND...
SEE?
OK, OK! NOW CUT IT OUT, IT'S SCARY!

CUT-81

IS YOUR GRADE-SCHOOL YEARBOOK GATHERING DUST? FLIP THROUGH THE PAGES, AND YOU'RE SURE TO REMEMBER SOMETHING YOU'D FORGOTTEN LONG AGO....
1991 Yearbook Album
Akebono Elementary School
Kazuko Fujiwa
Dai Uehara
Kazuya Hirakwa
Miho Nemoto
Tomoko Yakoi
Toshio Murayama
HEH HEH...
OMIGOD! TATCHAN!
GOSH, WHEN DID HE DISAP-PEAR?
MUST'VE BEEN FOURTH GRADE!
SNIFF
WE USED TO PLAY TO-GETHER ALL THE TIME. THAT WAS SO FUN, PLAYING HOUSE AND TAG...
OH, TATCHAN. . WHERE DID YOU GO? THAT DAY, TOO, WE WERE JUST PLAYING IN THAT VACANT LOT TO-GETHER...
SOB!
HIC!
WHY?
JUST PLAY-ING...
.....
...AH!
I JUST REMEMBER-ED!!
NOW YOU'RE IT!
TOOK YA LONG ENOUGH!

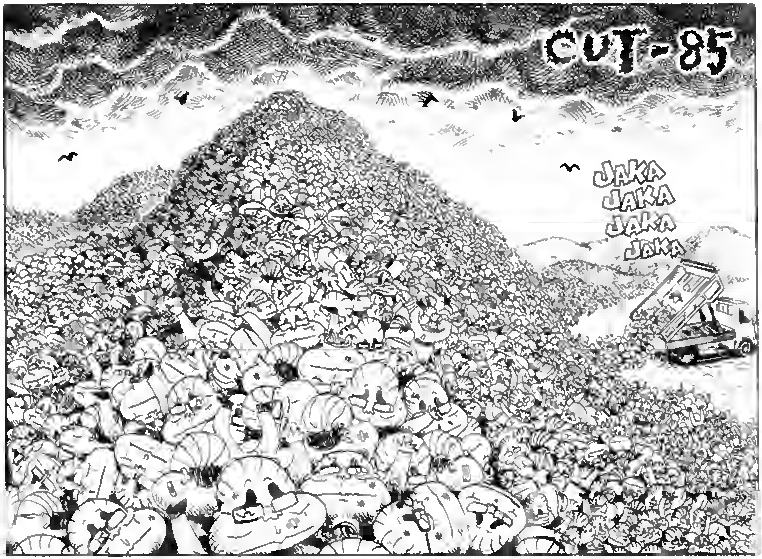
CUT-82

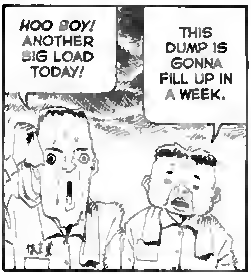
WE FIRST MET UNDER A BIG TREE.
I'M YASU-HIRO.
OH!
I'M CHIKA.
ONE DAY, THIS ADORABLE LITTLE GIRL GREW UP...
...TO BECOME A BEAUTIFUL TEENAGER.
DID YOU WAIT LONG, YAKKUN?
N-NO. I-I-I JUST G-GOT HERE M-M-MY-SELF...
SHE WAS RADIANT, NOT AT ALL LIKE UGLY OLD ME.
AFTER WE GOT OLDER, WE ENDED UP GOING TO DIFFERENT SCHOOLS, BUT WE KEPT OUR OLD CHILDHOOD HABIT OF MEETING UNDER THAT BIG TREE AFTER SCHOOL EVERY DAY.
WE TALKED ABOUT EVERYTHING. TV SHOWS, FRIENDS, PARENTS, SCHOOL, THINGS THAT MADE US LAUGH, THINGS THAT MADE US CRY.
AND THEN...
YAKKUN, HAVE YOU EVER HAD A CRUSH ON ANYBODY?
A C-C-CRUSH? N-N-NO, I C-C-CAN'T SAY I HAVE...
WELL, GUESS WHAT? I HANDED SOMEONE A LOVE LETTER TODAY FOR THE FIRST TIME IN MY LIFE!
HE'S A COLLEGE STUDENT.
G-GEE, W-WOW, TH-THAT'S GREAT!

I WAS SO NERVOUS!
I'D BEEN EXPECTING SOMETHING LIKE THIS TO HAPPEN, SOONER OR LATER.
G-GEE, I-I HOPE IT WORKS OUT.
NOBODY WOULD TURN DOWN A BEAUTIFUL GIRL LIKE HER EVENTUALLY, SHE STOPPED COMING TO MEET ME
BUT I WAITED FOR HER ANYWAY, EVERYDAY, EVEN IF IT WAS RAINING OUT.
AND THEN, ONE DAY, SHE DIED IN A TRAGIC CAR ACCIDENT.
;SOB!;
SORRY, YAKKUN, DID YOU WAIT LONG? HOW'VE YOU BEEN?
YOU KNOW WHEN I WAS DATING THAT COLLEGE STUDENT I TOLD YOU ABOUT?
I FOUND MYSELF THINKING ABOUT YOU ALL THE TIME.
AND I REALIZED IT WAS YOU I LIKED ALL ALONG.
SILLY ME, HUH?
HEH, HEH...
UNDER THAT BIG TREE...
...I INDULGED IN A SAD AND WISHFUL REVERIE.

WELL, EVERY-ONE!
EVEN HERE AT OUR VENERABLE INSTITU-TION, BULLYING IS A SERIOUS PROBLEM!
OUT-83
AND SO...
...WE'VE PURCHASED THIS BULLYING-PREVENTION ROBOT, MR. PICK-ON-ME!
IF ANY OF YOU EVER FEELS LIKE PICKING ON SOME-ONE..
© Natsuki Ikezawa
DON'T HESITATE TO PICK ON HIM!!
HEY, HEY! ANYBODY WANNA PLAY CAT'S CRADLE?
OH GOD! WHAT'S HIS PROBLEM?
HE'S SO... IRRITATING!
TRYING TO ATTRACT ATTENTION, I'M SO SURE!
LOOK! TOKYO TOWER!
SHOW-OFF! CHECK OUT THAT SMUG SMILE!
heh heh
WOW, THIS ROBOT WAS DEFINITELY DESIGNED TO BE PICKED ON!
YEAH...
LEMME AT 'IM!!
UH, MR PRIN-CIPAL?

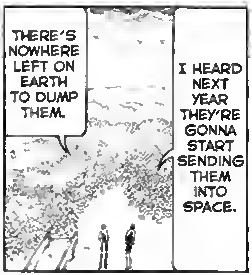
CUT-84
LOOK.
MR. PICK-ON-ME IS EATING PRITZ!
WITH BOTH HANDS! ONE AT A TIME! SO... DELICATELY!
MUNCH MUNCH
I CAN'T STAND IT!
FINICKY LITTLE BASTARD!
SPLUTTER SPLUTTER
HEY, YOU!
WHAT DO YOU THINK YOU'RE DOING?!
YOU WANT TO BULLY HIM, GET IN LINE LIKE THE REST OF US!!
YIKES!
GIRLS! STOP THAT THIS INSTANT!
yay!
LET ME AT HIM!!
GRRRR!
KRUSH!
SPLUTTER SPLUTTER
NO FAIR!!
TOUPEE'D FREAK!
BULLYING INCIDENTS ARE RISING OVER MR. PICK-ON-ME, MR. PRINCIPAL!
HMMM, I SUPPOSE WE'LL HAVE TO BUY ONE FOR EACH STUDENT!
And Tell Me This!


CUT-85
JAKA
JAKA
JAKA
JAKA

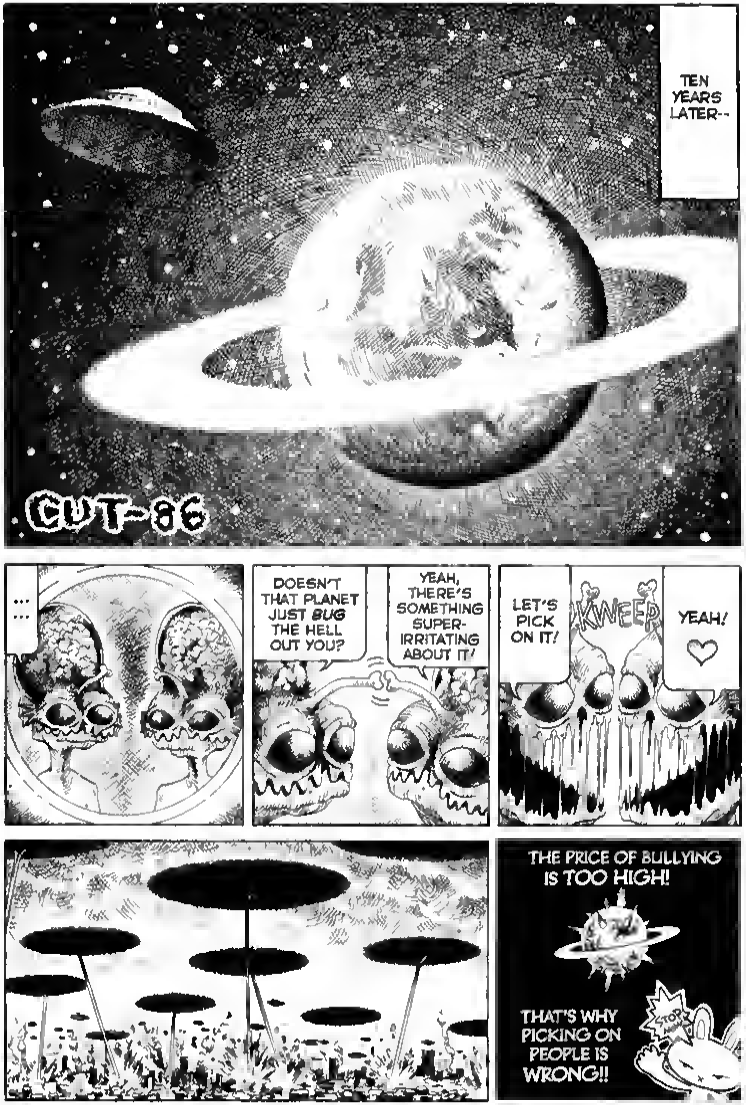

HOO BOY! ANOTHER BIG LOAD TODAY!
THIS DUMP IS GONNA FILL UP IN A WEEK.

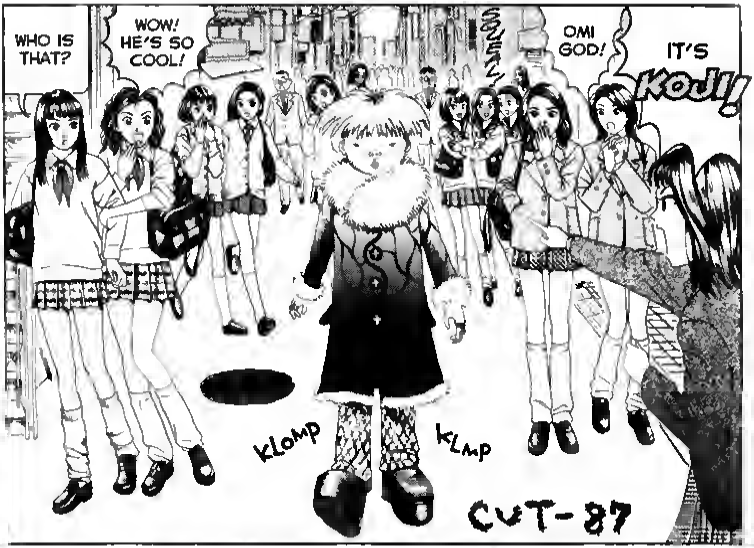
BUT THANKS TO MR. PICK-ON-ME, THERE'S NO MORE BULLYING, EVEN NO MORE WAR!
HECK, I USE ONE MY-SELF!

I READ THAT MR. PICK-ON-ME ACCOUNTS FOR OVER HALF THE WORLD'S POPULATION.
YEAH, IT'S REALLY OUT OF CONTROL.

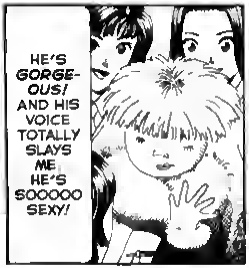

THERE'S NOWHERE LEFT ON EARTH TO DUMP THEM.
I HEARD NEXT YEAR THEY'RE GONNA START SENDING THEM INTO SPACE.

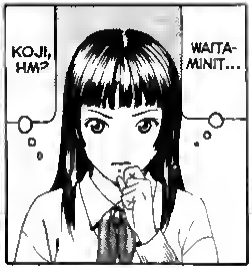
THEY SAY THAT'LL FORM A RING OF MR PICK-ON-MES AROUND THE EARTH.
ISN'T THAT WHAT THEY CALL A VICIOUS CIRCLE?


TEN YEARS LATER--
CUT-86
...
...
DOESN'T THAT PLANET JUST BUG THE HELL OUT YOU?
YEAH, THERE'S SOMETHING SUPER-IRRITATING ABOUT IT/
LET'S PICK ON IT/
KWEER
YEAH/
THE PRICE OF BULLYING IS TOO HIGH!
THAT'S WHY PICKING ON PEOPLE IS WRONG!!
STOP!


WHO IS THAT?
WOW! HE'S SO COOL!
SQUEE!
OMI GOD!
IT'S KOJI!
KLOMP
KLMP
CUT-87

KOJI! HE'S IN LUKA MOON, THE VISUAL-TYPE ROCK BAND! JEEZ, MAI-CHAN, YOU DON'T KNOW THEM?
I HARDLY EVER WATCH TV.


HE'S GORGE-OUS! AND HIS VOICE TOTALLY SLAYS ME HE'S SOOOOO SEXY!


KOJI, HM?
WAITA-MINIT...

HE LOOKS LIKE...
:belch:

DAD? WHAT DID YOU SAY YOUR JOB WAS?
HUH?
I'M A ROCK STAR GIRL!

GYAR HAR HAR HAR
I ALWAYS THOUGHT IT WAS A JOKE...

THANKS FOR COMING ALONG WITH ME, MAI-CHAN.
NO PROB-LEM!
EEEEK!
NAMURO!!
CUTE!!
OHMIGOD, THERE SHE IS! IN THE FLESH!
HUH, SO THAT'S NAMURO.
NAMURO-CHAN, YOU ARE SO CUTE!!
AND SETSUKO AND REIKA ARE SUCH GREAT DANCERS !!
SETSU-KO...?
WAITA-MINIT...
HEY MOM, WHERE'D YOU GO TODAY?
MY DANCE CLASS HAD A SHOW
I'M PRETTY GOOD, YOU KNOW!
SHWA
I ALWAYS THOUGHT SHE WAS GOING TO AEROBICS CLASS.

AND NOW, TO COMMEMORATE SHORT CUTS' FIRST ANNIVERSARY, WE'RE GIVING AWAY THESE SUPERCOOL USAMARU FURUYA GLASSES !!
Check 'em out!
WHEN YOU PUT 'EM ON, GIRLS THAT LOOK LIKE THIS
WILL LOOK LIKE THE KO-GALS IN SHORT CUTS
SO NO MATTER WHO YOU GO OUT WITH, YOU'RE FEELIN' GOOD!
CUT- 89
OUR STORY BEGINS HERE.
I MET YÔKO AT MY AFTER-SCHOOL JOB.
IT WAS LOVE AT FIRST SIGHT. FROM DAY ONE, I KNEW SHE WAS THE ONE FOR ME.
NOT ONLY WAS SHE BEAUTIFUL, SHE HAD A GREAT PERSONALITY TO BOOT.
I WAS CRAZY ABOUT HER.
LET'S GET MARRIED AFTER WE GRADUATE
!
OH, SATORU!
EVERYTHING SEEMED PERFECT... OR SO I THOUGHT.
ONE DAY...
HEY, DIDJA GET A LOAD OF WADA'S GIRLFRIEND?
YEAH, LIKE, WHERE'D HE FIND HER?

FROM THAT DAY ON, DOUBT FILLED MY MIND.
...
...
WHAT'S THE MATTER? YOU'RE REAL QUIET TODAY, SATORU!
IS SHE UGLY? IS SHE UGLY? WHAT IF SHE'S A DOG? I GOTTA TAKE THESE GLASSES OFF AND FIND OUT THE TRUTH!
UH, NO-THING, I'M FINE...
I HAD TO KNOW...
HEY!
LOOK OUT!
WOMP
SKREEEEEECH
THUNK
HUH?
YŌ-KO!
SOME-ONE CALL AN AMBU-LANCE!
HURRY!
SATORU.. ARE YOU OKAY?
DON'T MOVE! YOU HAVE TO STAY STILL!
WHEN SHE TURNED TOWARDS ME, THE IMAGE OF HER FACE BLURRED THROUGH MY TEARS. IN MY HEART, I APOLO-GIZED TO HER OVER AND OVER AGAIN.
BY SOME MIRACLE, HER INJURIES PROVED ONLY MINOR.
I DON'T NEED THOSE GLASSES ANYMORE. OUR LOVE IS FOREVER.

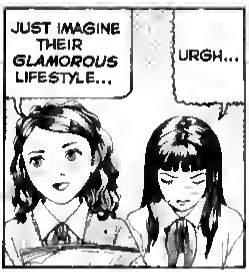
CuT-90

THE WEEKLY USAMARU

LUKA MOON's KOJI WAS MARRIED!

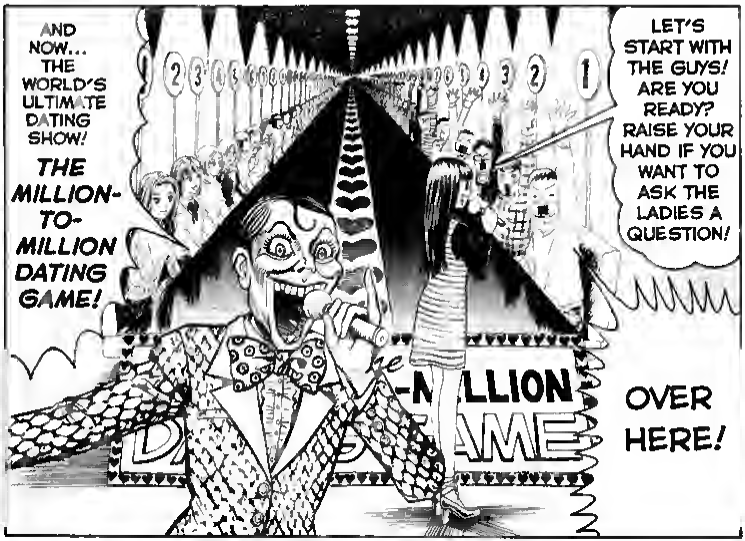
Hubby to Namuro Dancer Setsuko They Even Have A Kid!!

It has been revealed that Koji (age un[illegible] lar rock band Luka Moon, is married. The lucky lady is Setsuko, a dancer with super idol Namuro. How long the two have been together is a mystery, but one well-placed source tells us they already have a child, a shocking piece of news for Koji's many fans. Luka Moon skyrocketed to stardom with their CD "Prick," released last year and already past the 2 million mark in sales. The band's concert at the Yokohama Arena,



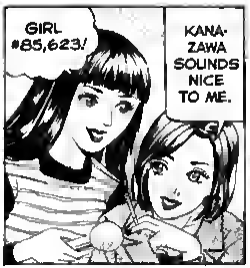
CUT-91
I AM SECRET AGENT 008. THIS MORNING I RECEIVED SPECIAL INSTRUCTIONS TO FLY TO MOSCOW.
OOPS! A LITTLE BOO-BOO!
DETAILS OF THIS TOP-SECRET MISSION ARE TO BE DELIVERED ON THE PLANE.
RUB RUB
Umm... HERE! ♡
EH?
HM. LOVE LETTER FROM A CUTE LITTLE JAPANESE GIRL. BEEN A WHILE SINCE I GOT ONE OF THESE... GUESS I HAVEN'T LOST THE CHARM.
HEH...
♥Dear Vice man♥ I am a student at W High School. My friends call me Mako-lin! Tee hee ♥ Oh, your supposed to go to Kiev and visit a base very important man called Mr Sa Sokurav lives there. And then... I'm very sorry, I forgot the rest But I'm sure you will do a great job! ♥ Good luck!♥
....
THIS COULDN'T BE...
P.S. This letter will be destroyed in 10 seconds!
bean
bear
from Mako♥
THE INSTRUCTIONS?
EXCUSE ME!
WA RGH!
FWOOF
CHIKI

CUT-92

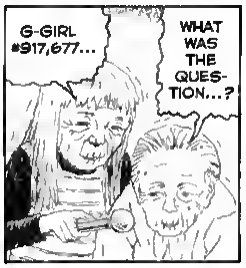

AND NOW... THE WORLD'S ULTIMATE DATING SHOW!
THE MILLION-TO-MILLION DATING GAME!
LET'S START WITH THE GUYS! ARE YOU READY? RAISE YOUR HAND IF YOU WANT TO ASK THE LADIES A QUESTION!
OVER HERE!

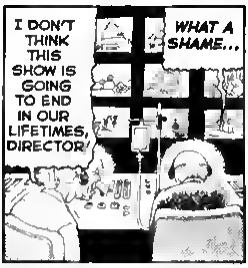
#32,500!
THIS IS FOR ALL OF YOU. IF I ASKED YOU OUT FOR A DRIVE, WHERE WOULD YOU WANT TO GO?

GIRL #1!
UMM... THE BEACH?


GIRL #85,623!
KANAZAWA SOUNDS NICE TO ME.

GIRL #475,081...
I DON'T CARE-- WHEREVER!
GAR HAR HAR!


G-GIRL #917,677...
WHAT WAS THE QUESTION...?


I DON'T THINK THIS SHOW IS GOING TO END IN OUR LIFETIMES, DIRECTOR!
WHAT A SHAME...

CUT-93

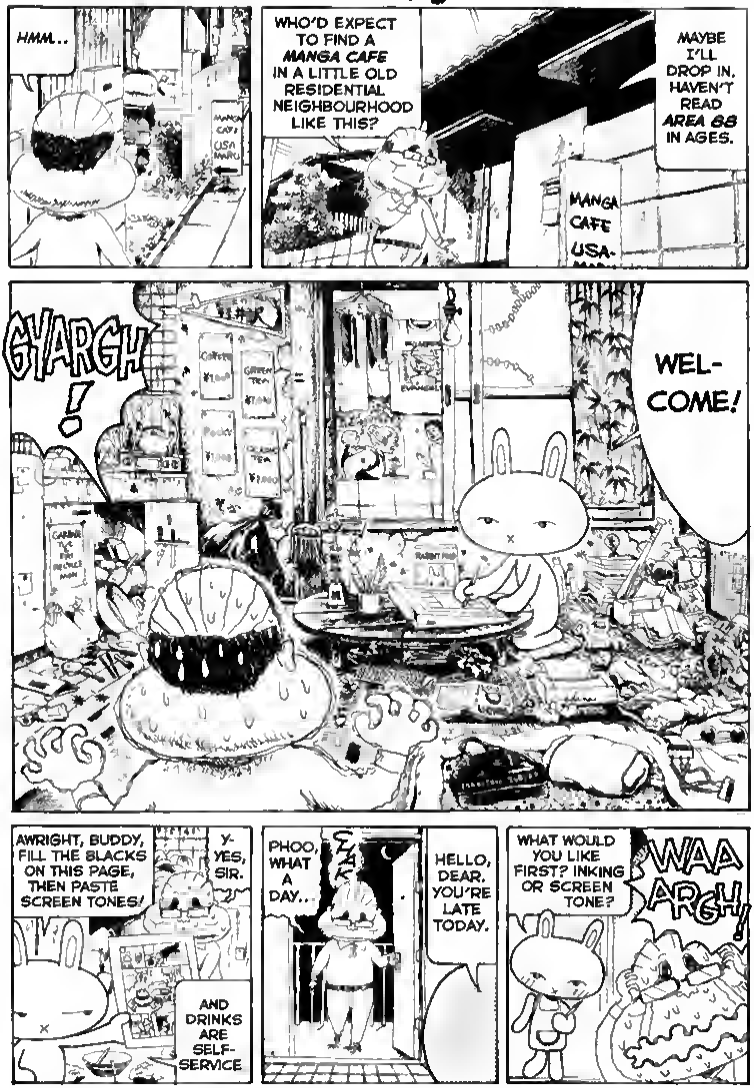
HOW ARE YOU?
PLEASE TAKE ONE!
HIYA!
Feeling lonely? Then call me...
SHORT CUTS
OUTSIDE CALLS AVAILABLE
ONLY ¥30,000!
Lots and lots of cute girls!
03-3XXX-4XXX
UH...UM... I'D LIKE AN EXTRA PRETTY GIRL, PLEASE.
I'M IN ROOM 205 OF THE HOTEL ROSE.
NOK NOK
TH-THAT'S HER!
HELLOOO!
I'M FROM THE SHORT CUTS RENDEZ-VOUS SERVICE!
IT'S SURE IS COLD OUT TODAY, ISN'T IT?
IS THIS YOUR FIRST TIME, MISTER?
KLIK
WELL THEN, I'M GOING TO WORK EXTRA HARD!
AWRIGHT, BUDDY, FILL THE BLACKS ON THIS PAGE, THEN PASTE SCREEN TONES!
Y-YES, MA'AM!

CUT-94

SURE IS COLD OUT, HUH?
AHHH!
MAI-CHAN!!
WHAT ARE YOU WEARING?!
HEE HEE! MY DAD* WORKS IN TV, SO HE GOT ME THIS PADDED SUMO WRESTLER OUTFIT FROM A COMEDY SHOW!
IT'S REALLY WARM!
WOW... I GUESS.
OY! YOU GOTTA GREAT BODY!
WHAT?!
NO, WAIT...
JOIN OUR STABLE! COME ON!
AW, COME ON, YOU'LL DO GREAT!
HELP!!
THE ZIPPER'S STUCK!
*DAD=ROCK STAR KOJI
I CAN'T BELIEVE I'M DOING THIS...
TALK ABOUT BIG!
THAT WAS PRETTY GOOD FOR A FIRST PRACTICE!
OH NO! HE THINKS I HAVE A FUTURE!
I♡SUM
AND THE WINNER IS MAI-NO-UMI BY TSURI-DASHI "THRUST-OUT".
KLAP KLAP KLAP
HELP!
I'VE WON MY FIRST TOURNA-MENT BOUT!

HELP!
YAAAY
YAAAY
YAAAY
I WON THE WHOLE DARN TOURNAMENT!
I'VE REACHED MY PHYSICAL LIMITS!!
ACTUALLY, THE ZIPPER FINALLY CAME UNSTUCK... PHEW!
FLASH FLASH FLASH
THE WEEKLY USAMARU
MAI-NO-UMI RETIRES
FINALLY! I'M BACK TO JUST BEING AN ORDINALLY KO-GAL.
BUT...
MY MUSCLES ARE KINDA BIG FROM ALL THAT SUMO PRACTICE! YUCK!
!
YOU'VE GOT A GREAT BODY!
WHAT?!
COME JOIN THE SELF-DEFENSE FORCES!
HELP!!
KABOOM

CUT-95


HMM...
MANGA CAFE USA MARU
WHO'D EXPECT TO FIND A MANGA CAFE IN A LITTLE OLD RESIDENTIAL NEIGHBOURHOOD LIKE THIS?
MAYBE I'LL DROP IN. HAVEN'T READ AREA 88 IN AGES.
MANGA CAFE USA-
GYARGH!
WEL-COME!
AWRIGHT, BUDDY, FILL THE BLACKS ON THIS PAGE, THEN PASTE SCREEN TONES!
Y-YES, SIR.
AND DRINKS ARE SELF-SERVICE
PHOO WHAT A DAY...
HELLO, DEAR. YOU'RE LATE TODAY.
WHAT WOULD YOU LIKE FIRST? INKING OR SCREEN TONE?
WAA ARGH!

TRANSLATOR'S NOTES
By Akemi Wegmuller

Cut-76 The final panel plays on Japanese readers' view of white men as caring home helpers. Of course, it's considered rather unmanly. Japanese men would never help *their* wives out with the chores! (Actually attitudes have changed a lot and many younger men, up to their thirties, do household work.)

Cut-83 *Ijime*, or bullying, is a major social problem in Japan. Kids have been bullied literally to death at school, and people are picked on at work too. Lots of kids refuse to go to school because of being bullied, and schools are trying all kinds of approaches to dealing with the problem.

Cut-84 "Pritz" is the brand name of a Japanese snack, sort of based on pretzels. They're long and thin, and come in a box like the one shown.

Cut-87 "Visual-type" rock bands (brilliant naming!) are boys wearing so much makeup you have no idea what they look like (the whole point of this series). But they're not in "masquerade" makeup a la Kiss. Hair, costumes, sets, shows are all very very theatrical, and the music is only incidental. They have hordes of female fans. I see it as an extension of the kabuki tradition.

Cut-90 Mom's "Misora" T-shirt betrays her age, revealing her as a Misora Hibari fan.

Cut-94. "I've reached my physical limits!" is basically a literal translation of "Tairyoku no genkai!" which is what the great Chiyonofuji said when retiring after his defeat to the young Takanohana. Then still a teenager, Chiyonofuji retired at his prime, at the first sign of his eclipse by the rising star. So it's a way of saying "My strength is waning." Also, regarding panel 5 on this page: *ko-gals* do *not* like muscle on themselves, the ideal is very thin, slender arms and legs.

Cut-95 "Manga kissa" or manga cafes, are like manga libraries with anywhere from several thousand to several tens of thousand collected manga volumes. You pay maybe ¥300 to ¥500 (3 to 5 dollars) for a beverage and this gives you anywhere from a couple hours to all day to sit and read manga to your heart's content.

An Interview with Super-Conscious Manga Artist Usamaru Furuya

By Chikao Shiratori

English translation by Andy Nakatani

This conversation took place on January 26, 2000 in a restaurant near Usamaru Furuya's residence in Tokyo's Suginami District. The meeting provided a reunion between Furuya and the editor who in many ways discovered him, Chikao Shiratori. It was in the pages of the legendary avant-garde manga magazine Garo, *then under Shiratori's editorship, that Furuya made his debut with the innovative gag manga,* Palepoli. *Palepoli made Furuya famous. English translations of parts of it have appeared in the "Crazy" issue of* Tokion, Japan Edge, *and* Secret Comics Japan.

Chikao Shiratori: *After making your debut in* Garo, *which in a certain sense was a peculiar magazine, you began drawing* Short Cuts *for a very major magazine,* Young Sunday, *which is published by Shogakukan. Let's begin our discussion from that point.*

Usamaru Furuya: Yes, I'd like to discuss the circumstances of manga in Japan. At the same time, I'd also like to make this discussion as accessible as possible to an American audience. *Garo* really focused on the personality of the artist. In other words, they emphasized letting artists create whatever they wanted to create. On the down side, you didn't get paid. Those were the merits and demerits of *Garo*. With a major Japanese manga magazine, where magazines are a business, the artist doesn't create by himself. You work together with your editor. At first, this put me at something of a loss.

CS: *When I was your editor at* Garo, *I used to make comments on your finished work, like, "You should do this," or "Next time, you should head in this direction." But I never told you to specifically "draw this" before you actually started drawing. I guess you can't really say such things if you aren't paying for the work.* [laughs] *You don't get a break with the major magazines. They start rejecting things even when you're just doing rough sketches.*

UF: Right, they don't just accept or reject what you draw. Your editor feels that you're creating in cooperation with him. He'll force

you to make slight changes in this direction or ... With *Short Cuts*, I originally intended to create a manga in the vein of *Palepoli*, but with a lighter touch. Inevitably, though, black humor came up, or the subject matter was discriminatory or touched on religion. These kinds of elements were cut at the stage of the rough sketches. When it came time to actually draw it, they weren't even considered.

CS: *That can be frustrating.*

UF: It is frustrating. On the other hand, I also admire people who can persevere through such situations. Business-minded manga artists have their special strengths, and I find that strength incredible. I think that those who hold onto their integrity while still remaining business minded are "stronger" than those that draw whatever they like. You have to be able to create things that will be accepted without weakening your own integrity, or you won't be able to survive in the Japanese manga industry. Or you have to gradually create more and more of what you want without giving in to such pressures. That's why I think that you have to first put your efforts into getting recognized.

i think that those who hold onto their integrity while still remaining business-minded are "stronger" than those that draw whatever they like.

CS: *I think that's the major stumbling block for people coming from Garo. Or rather, it's a step they have to overcome.*

UF: Yes, because *Garo* is almost exactly the same as a *dojinshi* [self-published comic].

CS: *A dojinshi with a magazine code.* [laughs]

UF: I used to do "serious" art, and manga was just an extension of that. I never really set out to become a manga artist. That's why being published by a commercial magazine was a decisive step in my becoming a manga artist. I think I'm very different from artists who, from the very beginning, set out to become manga artists for one of the commercial magazines. That's why I don't know how to work with people. For example, if I'd been an assistant, I'd have learned how to deal with people, and how much to pay people for specific types of work. But I don't know any of that, and I can't hire assistants. And so my rate of production doesn't grow.

CS: *I see. To be successful with a commercial magazine, you have to get serialized and draw a great number of pages. In other words, the work has to be mass-produced, requiring numerous assistants. In your case, you complete each and every one of all your works by yourself. In terms of art, your work is really on target, or rather, the work is really all your own. It's only incidental that your art takes the form of manga.*

UF. Yes.

CS: *That's why you're different from those who set out to become manga artists specifically for commercial magazines. Right now, manga are a huge industry in Japan. There are even schools to train people to become manga artists. Instead of cultivating artistic styles, those schools instruct people to follow the system of the commercial magazines and the system of the manga industry.*

UF: Right, and, with *Palepali*, I employed a meta-structure which doesn't exist in the existing grammar of manga. I also used a minimalist, four-panel format. I use the term "minimalist" in the artistic sense of the word—I'm thinking of Donald Judd's work, which is just boxes lined up next to each other. Four panel manga seem to me an appropriate analog to artistic minimalism. Postmodernism was a popular concept when I was in college. With postmodern architecture, disjunctive styles—rococo, gothic, and modern architecture—were used with one another. With *Palepali*, I wanted to try to apply this concept to manga, to do with manga what had been done with recent artwork. Basically, I wanted to do a parody of manga. So I wasn't really interested with typical aspects of manga, such as "telling a good story." Rather, I turned my artistic interests towards creating manga.

CS: *Yes, that's why you're... calculating may be the wrong term, but you have specific and logical reasons for everything you do.*

UF: Right. To a certain extent, I can now enjoy typical aspects in the process of creating manga, like making up the story, but in the past I had to search for a reason to create manga. "Why draw manga?" Well, everyone draws manga when they're in elementary school. *[laughs]* But for someone like me, who, at the age of 24 hadn't drawn manga since graduating from college, a specific reason was necessary. My background in art was the only place I could find a basis for drawing manga. That's why I could only work in the four-panel format. Even if I'd wanted to do narrative manga, I wouldn't know how to lay out the panels.

CS: *And you just didn't have the desire to do typical narrative manga.*

UF: *Yes.*

CS: *So when you sought out an artistic style within yourself, you decided to go with manga?*

UF: Yes, it was the best... ummm...

CS: *It wasn't necessary for you to follow the "typical manga route." Often, a kid who's a little bit better at drawing than those around him, at some point, decides he wants to be a manga artist. He'll start studying drawing and maybe even enroll in a manga correspondence school. Nowadays, he can even attend a regular school for manga. That's the typical route to becoming a manga artist.*

UF: Actually, I did do that. *[laughs]* When I was in elementary school, I was really serious about becoming a manga artist. I'd create stories in the Osamu Tezuka style. I enrolled in the Osamu Tezuka Manga Correspondence School. I'd work hard, send my drawings in, and they'd get returned with corrections. Also,

from late elementary school until about my second year in junior high school, I used to submit to the portrait section in *Shonen Gaho*. The level of art was extremely high there, and many people who published their art there went on to become famous manga artists, including Kentaro Miura [creator of *Berserk*] and Katsuki Tanaka. Submitting to that section really taught me a great deal, and allowed me to polish my craft with a sense of rivalry.

CS: *It sounds like you were a right and proper manga kid. If you'd kept going, you'd have been en route to the major manga magazines.*

UF: I guess you're right *[laughs]*. However, when I was in high school, I developed something of a rebellious attitude and started getting interested in underground subcultures and things like that. I started going to underground movies and plays. When I was in my junior year of high school, I thought oil painting was the best way for me to express myself. That's how I ended up studying oil painting.

CS: *So even then you felt the need to express yourself.*

UF: It's just that my method of expression was always changing. It was oil painting until I entered college. But when I started studying art in college, I switched to drama. After that, I worked with sculpture. I also studied *butoh* dance. I was in a dance group called Karasu, directed by Saburo Teshigawara. At the same time, I was also in a group that even some Americans may have heard of, Sankaijuku, studying under Semimaru. So I went in the direction of expression through body movements. After that I also studied under Tetsuro Fukuhara. I kept doing this until I was about 24. At the same time, I was also creating sculptures. With dance, though, I began to feel that somehow I wasn't able to express what I wanted. What I wanted to do couldn't be expressed through a medium as vague as dance. I felt I needed to do something more... ummm... in the present. In order to express yourself through body movement, you have to separate yourself from the present, and only then can you begin to express yourself. That's what I'd been doing. I had to distance myself from this world, and only then could I begin to dance.

In high school, I developed something of a rebellious attitude and started getting interested in underground subcultures and things like that.

CS: *Ummm... I see.* [laughs]

UF: Yes. *[laughs]* So instead, I wanted to be face-to-face with reality and express myself. Even with a good film or a good painting, you're not directly connected. Neither are you directly connected through sculpture or body movement expression. Even if you find a particular scene interesting, it doesn't directly come alive through dance. Even in everyday life, if you saw beautiful scenery, even if those images got stored up as feelings, they can't

come alive in your movements. These things built up as frustrations inside myself. With sculpture, I used to do abstract three dimensional figures. With abstract figures you have to rid yourself of all your skill and—how do I put this?—you have to have a "dialogue with the object," o "dialogue between yourself and the materials." The more you put your own artificiality into the object, the more that object loses the substance of that object. When it comes to a dialogue with an object, what matters is how much of your own individuality you can extinguish. It was at that point that I began to think that this method of expression wasn't quite suited to me.

CS: *So when it comes to expression, you're saying that you made a shift from the abstract towards the concrete, from circuitous inference towards more direct methods.*

UF: Yes.

CS: *It seems that for the regular world of art (this may not include modern art), the opposite is true. The trend is to begin from the representational and to move to the abstract. I feel that would be more typical.*

UF: Yes, I went the opposite route. All those things that I couldn't express through abstract methods were building up inside of me. Also you could say that I was slow in discovering what my talents were.

CS: *Yes, you could say that.*

UF: I'd thought that the ability of expression lay in the ambiguity of the abstract. But lately I've come to feel that ambiguity can't be expressed to people, and I want all of what I do to be understood by people. With dance or sculpture, the audience perceives part of what the artist attempts to express, but some parts of what the creator wants to express are perceived in different ways, depending on different individuals. This ambiguity might be one of the positive aspects of art, but in the process of creation I couldn't help thinking, how can I express my thoughts directly as they are? What I put out doesn't get perceived as it is. One method would be, say, with a sculpture hanging on a wall, to hang the piece so that the line of sight of any observer is the same. This would result in the same angle of perception by everyone. But, put into practice, everyone still perceives the piece in different ways. That's why, even with manga, I don't really like abstract conclusions. I like to decide on a specific conclusion and have everyone understand that ending. And this is how things are done in the manga industry. Nobody goes through these complications. From the beginning, they try to create easily understandable and interesting stories with proper conclusions. Doing things this way is normal.

CS: *Yes, that's true.*

UF: And it's only been about a year since I've reached this state of mind.

CS: *It really does seem that you're going in the opposite direction of most people.*

UF: That's why people who started out with the major magazines, as they get older, get more conceptually abstract ideas, and become more like painters. People who used to draw hero stories now draw mandala type drawings. *[laughs]*

CS: *Like* Eight Man*'s creator, Jiro Kuwata That's why I believe that the existence of people such as yourself isn't only interesting but also vital for the manga industry*

UF: Well, *Palepoli* wouldn't have been possible if I hadn't been doing dance But if I spent the time I was dancing working on the manga, it would have been a much better manga *[laughs]*

CS: *Commercial magazines are supposed to have easy-to-understand stories Stories that are difficult to understand are cut at the level of the planning and rough-sketch stages They'll tell you to make the story easier to understand That's why it seems that you've reached the place you were "supposed" to reach although you took a rather circuitous route*

UF: Yes, that's why now ummm Well, I don't like it when I'm told to do more drawings that show revealing panty shots *[laughs]* But when I'm told to do something that makes sense, I'm very happy to accommodate and make the story more appealing I sort of feel that I've finally come to start creating manga Because what I was doing before wasn't really manga

CS: *So you're no longer feeling out of place in the field of commercial manga? Or rather, that's just what you'll go with from now on?*

UF: Yes A lot of time's passed since I did *Palepoli*, and I'm probably no longer capable of creating that kind of work *Palepoli* was the result of me putting restrictions on myself It was a kind of justification to allow myself to draw manga Now that I've entered the manga industry, though, I can draw relatively freely and putting restrictions on myself has become increasingly difficult Now I want to create more entertaining types of worlds, like creating a Hollywood movie I want to establish characters, properly establish the setting, complete the story in one or two volumes for a rewarding read

CS: *Getting back to what we were talking about earlier, you said when you went to the major magazines, frustrations built up because you couldn't put out whatever you wanted anymore So while you were being serialized in the major magazines, in* Gara*, you came out with the shocking* Emi-chan

UF: Yes

CS: *So you no longer find* Emi-chan *necessary?*

UF: Well, I felt a different type of stress when I was doing *Emi-chan* After I finished *Palepoli*, someone asked me to draw something about 16 pages long The problem was, I didn't know how to do panel layout After endlessly struggling with it, I finally just gave up and drew it The result was pretty stiff and awkward It was published, but I was really unhappy with it, and that resulted in a lot of stress for me I was frustrated with my own ability, so I did *Emi-chan* to relieve that frustration I decided not to do it for readers, but for myself I decided to just lay out the panels and draw it, and it wouldn't matter if it was rough And that was *Emi-chan* And in doing it, I somehow was able to let go After drawing about one hundred pages, I realized that I could do panel layout That was a relief *[laughs]*

CS: *It received both criticism and praise at Garo* [laughs] *But it seems you weren't concerned about that kind of thing*

UF: Right

CS: *So both Polepoli and Emi-chan are works of your past and are no longer necessary for you?*

UF: Right They're no longer necessary Of course, at the time, they were essential rites of passage for me In other words, I needed to do *Polepoli* in order to start doing manga and I needed *Emi-chan* to start doing panel layout and narrative manga My first appearance in a commercial magazine was *Short Cuts*, which was serialized in *Young Sunday* It was a manga featuring young girls Umm I don't know if the term *ko-gal* is understood in America, but it featured *ko-gals* And that's when I first started using the *shoja* motif I realized that, although I don't really know much about teenage girls, if I used them as material, I could come up with a lot of stories In that sense, *Short Cuts* was also a very important piece of work for me

There are also magazines blurring the lines between the commercial and artistic. I think I'm creating manga that are blurring these lines.

CS: *Within the context of the commercial manga system, I find it extremely rare to find a manga artist who's so conscious of the rationale behind each work Many manga artists just make what seem like modest statements, like, "I just became absorbed in the work," or "I was just drawing to earn a living," or "I was just doing what the editor told me to do"*

UF: Yes I don't really know about other people

CS: *The other day, I was talking to an editor at a certain large publishing company and I was surprised that, despite our differences—me coming from a very peculiar magazine, Garo—how much our way of thinking was alike Editors are always caught up in the complications between commercial necessity and artistic integrity From the beginning, most manga lean towards the commercial, because people obviously want to be published in a medium that sells in the millions If you think about it, though, one million's an inconceivable number You have to provide all those people a common feeling after reading the manga, or catharsis, or whatever you want to call it But does the artist personally feel the need to create this kind of work? Or does he put his own artistic desires first? Of course, ideally, you could create something on your own and it sold 100%—you could do anything then This is particularly a problem for people coming from Garo*

UF: It used to be there was a clear hierarchy, where the best seller was *Weekly Shonen Jump*, followed by one of the *Weekly Young*

somethings, and after that by one of the monthlies. But now those hierarchies have crumbled. It's now gotten to the point where, even if something's serialized in *Jump*, if it's not interesting, its *tankobon* [collected graphic novel edition] won't sell. On the other hand, though, I feel the number of commercial magazines that convey artistic integrity is increasing. There are also magazines blurring the lines between the commercial and artistic. I think I'm creating manga that are blurring those lines. There are magazines that are successfully going with both major and minor titles, like East Press's *Comic Cue* and Ota Publishing's *Erotics*. And then there are always those magazines that just appear and disappear.

CS: *There have always been those types of magazines in the past, like* Comic Again.

UF: And they're increasing. On the other hand, the sales of the commercial magazines are dropping. I feel like things are leveling off.

CS: *I think I prefer these conditions.*

UF: What's the difference between major and minor anymore? Take for instance a manga artist with a strong sense of artistic integrity like Shinichi Sugimura. He's been published in a major magazine, *Young Magazine*, from the very beginning and he's managed to develop through that magazine. And minor magazines are also interested in those kind of artists. If you work hard, you can draw for any magazine. I'd like to be that kind of manga artist. And I feel that, overall, that's how a lot of artists feel.

ABOUT THE ARTIST

Usamaru Furuya was born January 25, 1968. His path to manga was unusual. He studied sculpture and abstract three dimensional figures in art school, and afterwards even became involved with *butoh* dance. Until recently he worked as a high school art teacher. He made his debut as a manga artist with the ground breaking four-panel "gag" strip *Palepali*, which was serialized in the legendary avant garde comics magazine *Garo* in 1994. Since then he has gone on to publish in major weekly magazines in Japan, such as *Young Sunday* (where *Short Cuts* was first serialized). In English, his work has appeared in *PULP The Manga Magazine* and *Secret Comics Japan*.

A message to American readers from Usamaru Furuya: "I've heard that 80% of America is made up of onthropocentric and passionate Christians who deny the theory of evalution. Could this be a misconception on my part? I think it probably is. I think there are a great many misconceptions between Americans and Japanese. If only we could overcome these through manga."

Collected Works:

1996 *Palepali* (Seirindo)
1998 *Short Cuts* (Shogakukan)
2000 *Garden* (East Press)
2000 *Wsamarus 2001* (East Press)
2000 *Plastic Girl* (Kewede Shobo Shinsha)
2001 *Marie no Konaderu Ongaku* (Music created by Marie) (Gentosha)